NATURAL MUSIC CHARTS

REDUCED

FREDERIC H. RIPLEY
THOMAS TAPPER

AMERICAN · BOOK · COMPANY
NEW YORK · CINCINNATI
CHICAGO

The Natural Course in Music

ANNOUNCEMENT. Before deciding upon the publication of the present course the publishers had striven for some years to secure a work which should meet the highest requirements in public school music. Many works were submitted for examination, but none wholly possessed those high qualities which the publishers deemed necessary.

It was not until they met Messrs. Frederic H. Ripley and Thomas Tapper that they felt their ideals were to assume a definite form and be given to the world. The personality of the authors; the originality of the method; the beauty of the material, both musical and literary; the taste and ability displayed in arrangement, and their lofty views of music as a factor in education—all these combined to convince the publishers that Messrs. Ripley and Tapper, above all others, were the best fitted to offer the music-educators of this country a course in music worthy of their esteem and befitting the noble art in whose interest they labor. Hence the present Natural Course in Music.

AIM. The Natural Course in Music has been designed to enable the pupils of our public schools to master technical music thoroughly, to enable them to read music at sight, and to render it well and artistically.

The authors have not rested satisfied with making the pupils familiar with music as a science, but have gone further and endeavored to develop, side by side with the ability to perform, the taste to understand, to select, and admire music whose rendition gives the most enduring pleasure.

The object of the course is to impart the power to read vocal music. The plan is similar in every respect to a graded series of literary readers. Music, in fact, is a language, and should be learned just as any other language is learned, by using it, the aim being the complete mastery of all rhythmetic and chromatic difficulties common in the most advanced vocal work.

MATERIAL. There is a steadily increasing demand on the part of teachers for music which shall be valuable both as precept and example. The Natural Music Course aims to meet this demand. Care has accordingly been taken to place before the pupil material selected from the most classic authors—material which was considered invaluable to the inculcating of a healthful musical zest. In conjunction with this music the poems of master writers have been used—poems that are not merely to be learned once and forgotten; not a task to be accomplished by hard memorizing; but poems that shall be learned for their own sake and be remembered for their charm and freshness.

Throughout the course not only have the songs and extended solfeggios been selected from the best composers, but also the brief exercises. Thus both in practice and song the child is invariably brought into contact with the thought of classical writers.

For continuation see third cover page.

PHOTO-REPRODUCTIONS

OF THE

NATURAL MUSIC CHARTS

IN REDUCED SIZE

WITH DIRECTIONS FOR THEIR USE IN SCHOOLS

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JUL 1916

BY

FREDERIC H. RIPLEY AND THOMAS TAPPER

AMERICAN BOOK COMPANY
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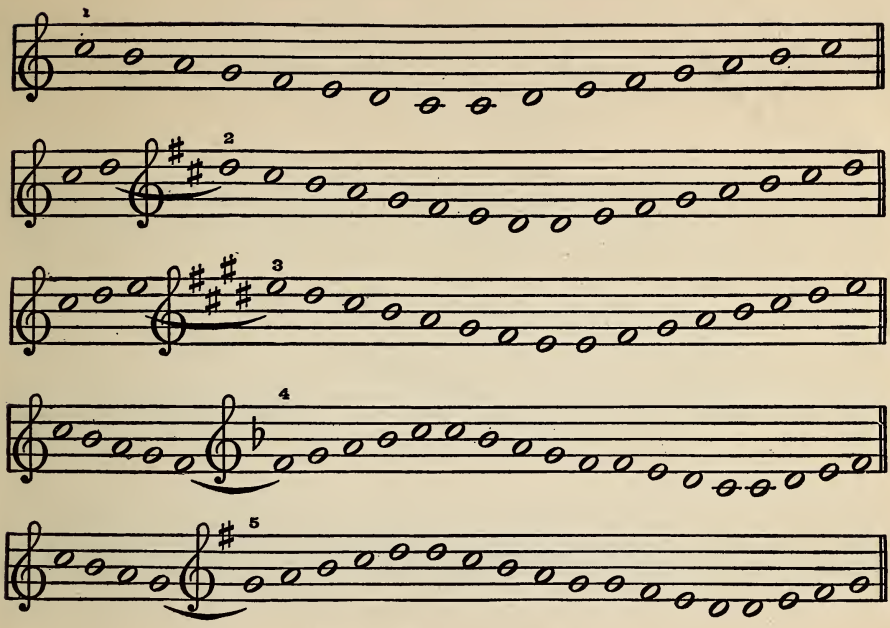

DIRECTIONS TO ABOVE CHART.

The art of teaching music is based upon precisely the same principles that govern the teaching of reading. Any teacher who can teach a class of children to read the primer can, by a similar process, teach them to read this chart.

(1) Teach the scale by rote as a melody, and when it is perfectly learned, show the representation of it upon Modulator No. 1.

(2) Teach the children to connect each tone of the scale with the note which represents it, by moving the pointer up and down the scale while the children sing.

(3) As soon as the order of the tones is fixed, and the children's voices follow the pointer readily, move to scale (2). Sing *Do*, *Re;* hold *Re;* change *e* to *o* and then *o* to *Do*, still holding the same pitch. This gives *Do* of the new scale.

(4) Sing the new scale as the first was sung, and when familiar pass to No. 3. Sing *Do*, *Re*, *Mi;* hold *Mi;* change *e* to *o* and *o* to *Do*, holding the same pitch. This gives *Do* of the new scale.

(5) As soon as the new scale becomes familiar, pass to the next, and so continue till all have been sung and the children have gained: (1) the power to sing the scale freely up and down from the staff; (2) the ability to hold the tone and change the syllable; (3) the knowledge that the scale may begin on any staff degree, and that *the tones follow in the same order and relation from Do, wherever placed;* that each tone derives its effect from its relation to other tones and not from the position of the note on the staff.

(Do not attempt to explain the staff, clef, signatures, or notes.)

Note.—Half of the time devoted to music in this grade should be given to Rote Singing.

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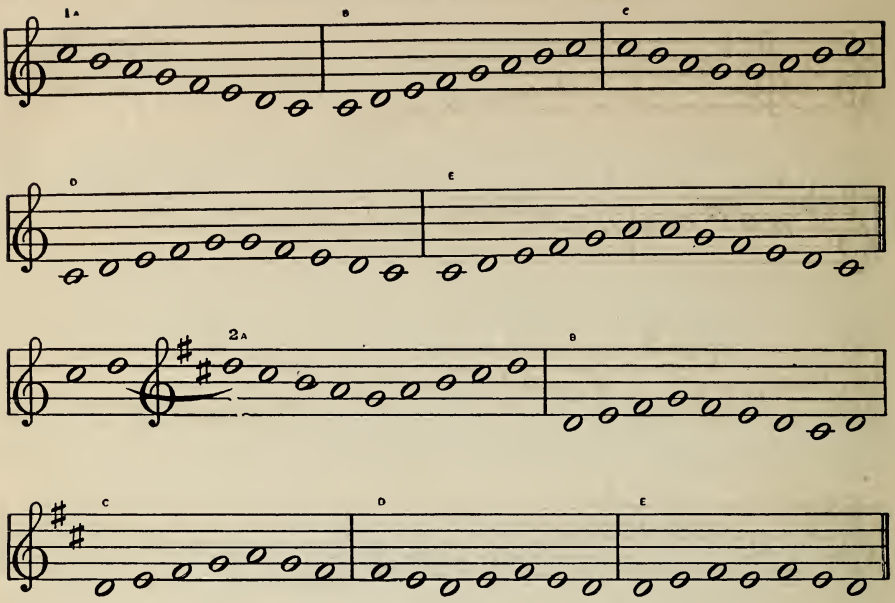
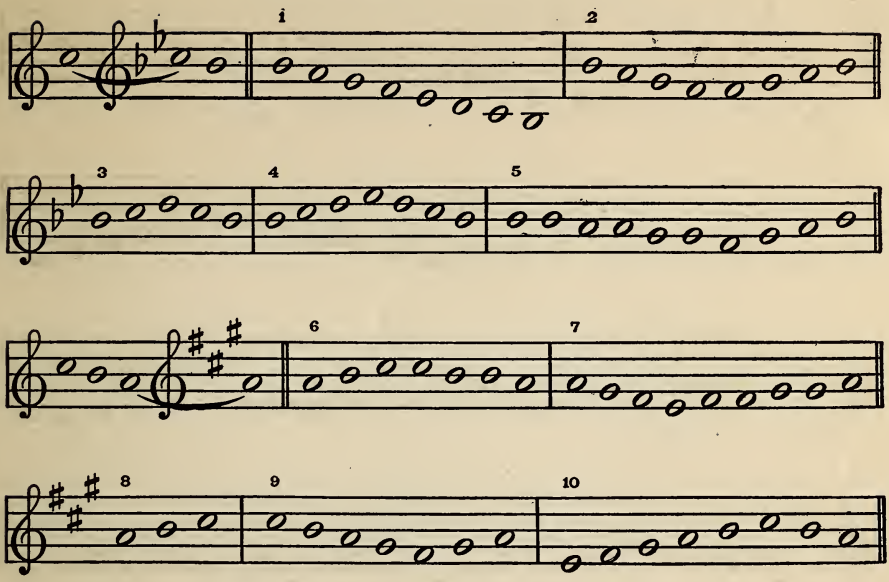


DIRECTIONS TO ABOVE CHART.

This page teaches that music moves, like print, from left to right, and gives practice in parts of the scale.

The children here gain the power to distinguish one exercise from another. The teacher may call for the exercises in irregular order; may call on individuals to point out the one she sings; may call on individuals to point while the class sings; may call on the class to think the exercise, singing aloud the first and highest, or first and lowest notes only.

The previous chart should be reviewed, and much practice given on the whole scale in holding the tone and changing the syllable, and in giving the tones in proper relation from other beginnings than "Do."



DIRECTIONS TO ABOVE CHART.

This page gives practice: (1) In holding the tone and changing the syllable. (2) In following the tones of the scale from the staff. (3) In following a more broken line and shorter parts of the scale.

To vary the exercise:

(1) The teacher may point while the children sing.

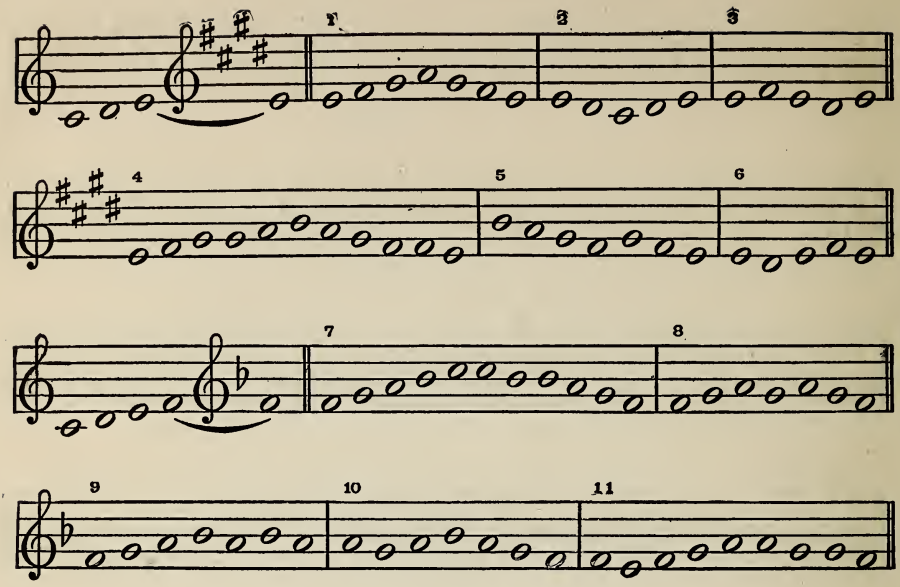
(2) A child may point while the teacher or the class sings.

(3) The class may think the tones, singing only what the teacher calls for.

(4) The teacher may sing an exercise, and the children may tell which it is.

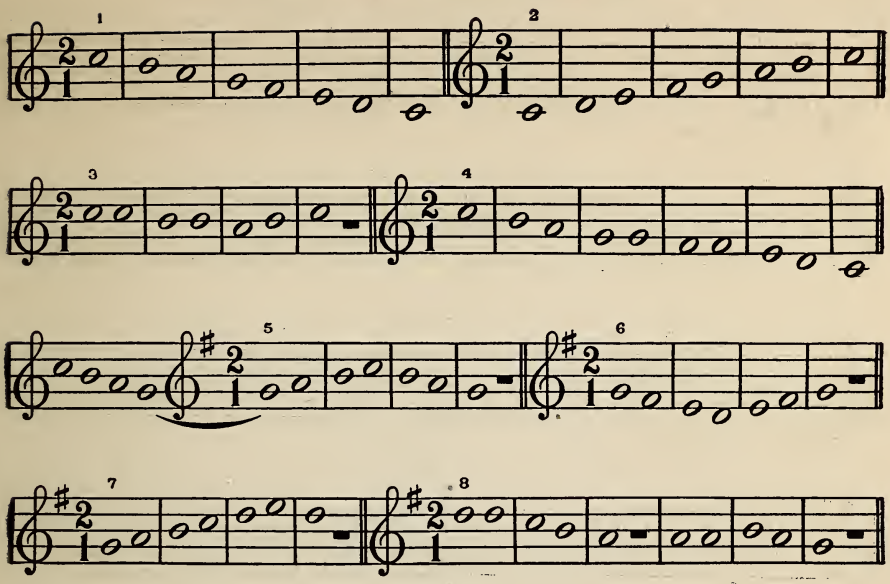
(5) The teacher may sing part of an exercise, and the children may point out the notes.

(6) The teacher may stop singing suddenly, and the children may point out the last note sung.



DIRECTIONS TO ABOVE CHART.

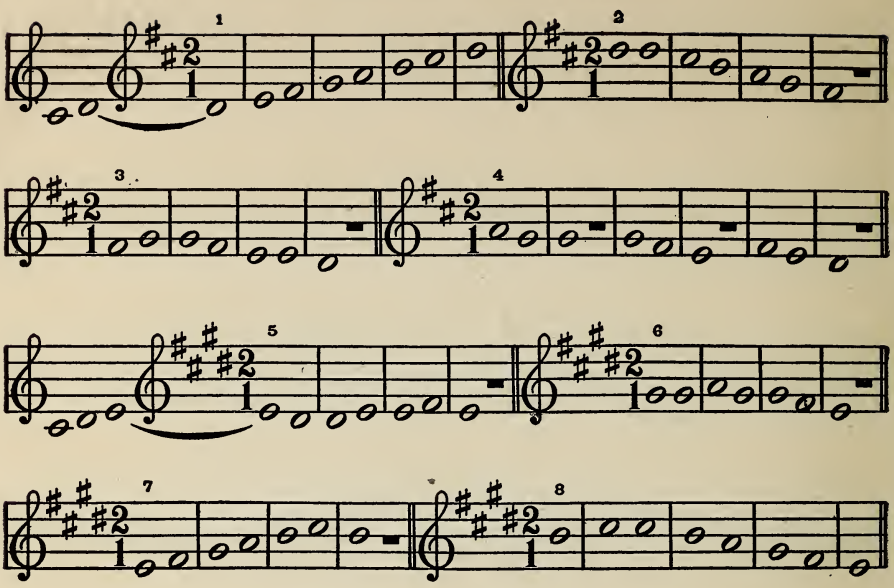
This page continues practice of page 3 with slightly increased difficulty.



DIRECTIONS TO ABOVE CHART.

New ideas—Bar, Measure, Pulse (beat), Accent. (1) Sing the scale, accenting the note after the bar. (2) After singing the exercises to bring out the new ideas, use all of the devices of pointing and singing before mentioned. (3) Teach the words—bar, measure, beat, accent.

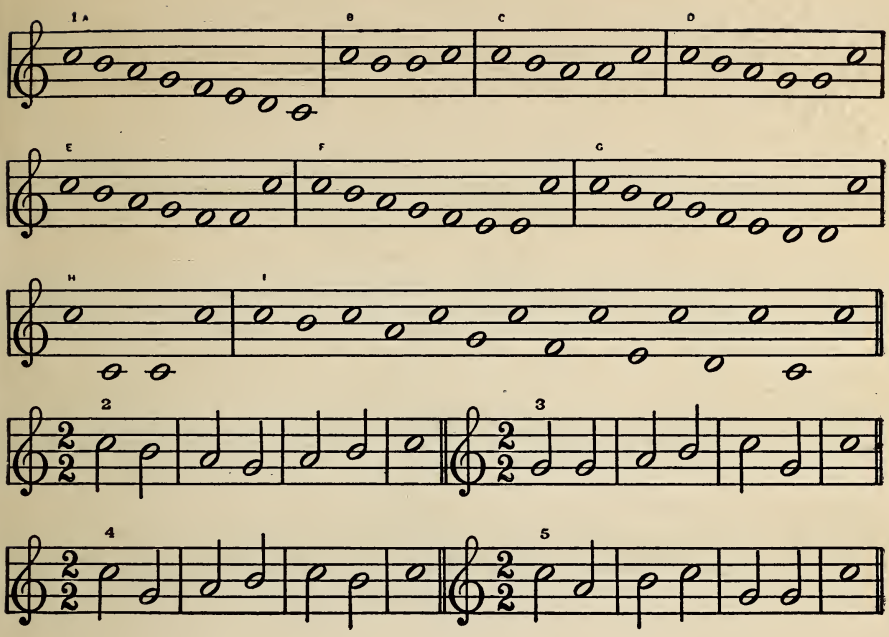
The practice of beating time should begin here. A good way is to allow the children to extend the right hand on the desk before them, and beat lightly with the second finger on the top of the desk. Give one tap on the desk for each beat, and hold the finger firmly down till ready to give the next beat. Raise the finger very slightly between the beats, and let the difference between the strong and the weak beat be expressed in pressure upon the desk, not by a loud and a soft tap.



DIRECTIONS TO ABOVE CHART.

Apply what was learned from page 5 here, and when the exercises have been sung with correct accent, review the previous ideas.

Review the scales from the Modulator.



DIRECTIONS TO ABOVE CHART.

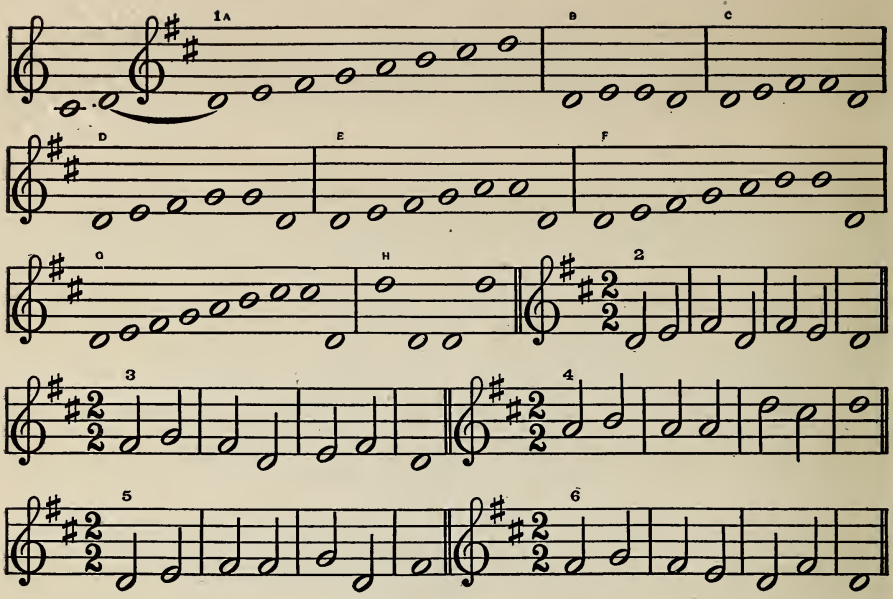
This chart begins a systematic study of the tones of the scale. Do is first considered. (This tone is called the Tonic.) It is the object of the exercise to so impress this tone on the pupil's memory that he can return to it, from any other tone, with ease and accuracy.

Sing very slowly, dwelling upon the tones, and impressing their effect upon the mind.

The teacher should guide the class with the pointer.

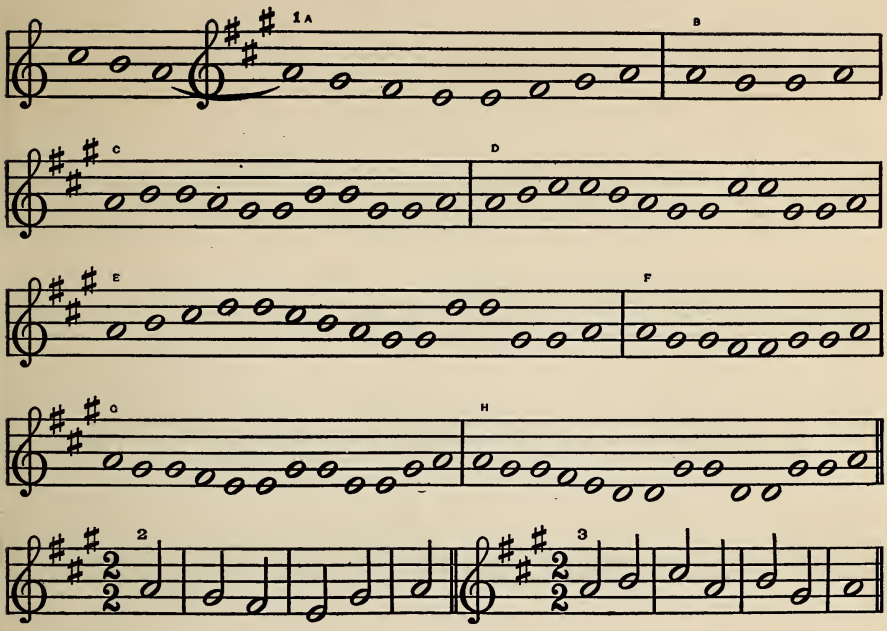
The half note which appears for the first time in Ex. 2 needs no explanation at present.

The teacher should give daily practice on the Modulator, and apply the teaching of each tone study to the different scales.



DIRECTIONS TO ABOVE CHART.

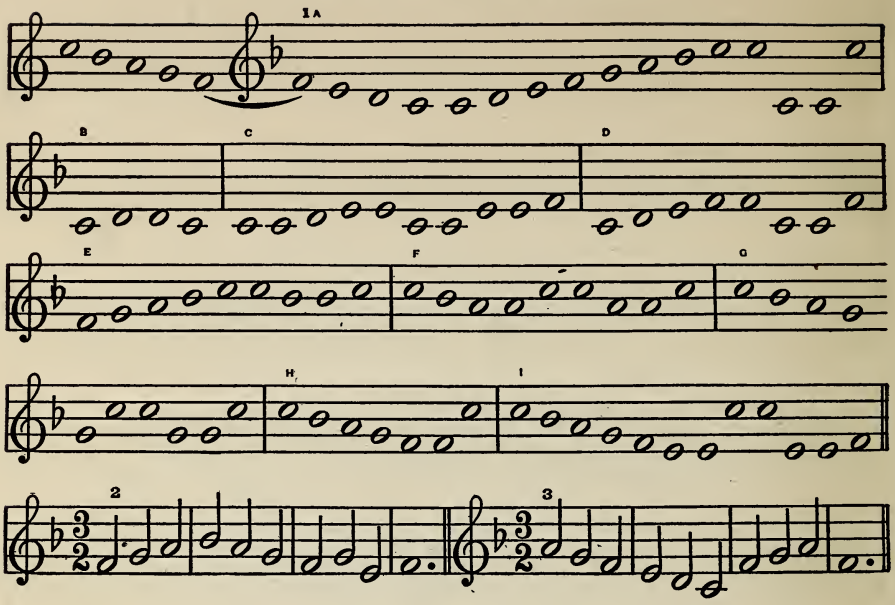
This chart continues the study of Do. The manner of conducting the exercise is given on the previous page.



DIRECTIONS TO ABOVE CHART.

This chart is devoted to the study of Si. (Si is called the Leading Tone.) Do not attempt too much at a time. This page takes us a long way into music, and considerable time will be required for its mastery.

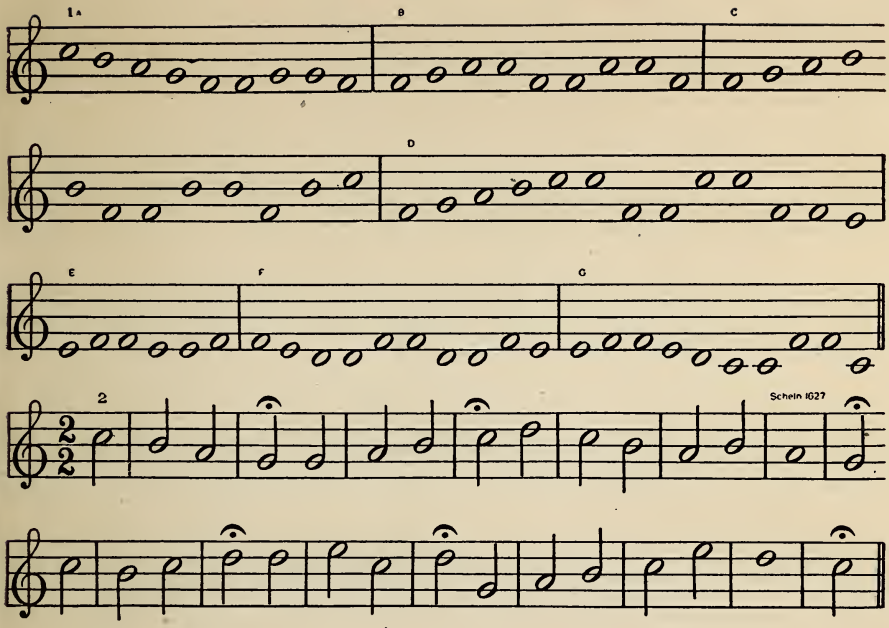
CHART SERIES A—No. 10—Reduced



DIRECTIONS TO ABOVE CHART.

Sol is the tone to be impressed on the memory by this chart. (Sol is called the Dominant.)

The exercise at the bottom of the page introduces a new meter. Bring out the effect by accenting the first note in each measure.

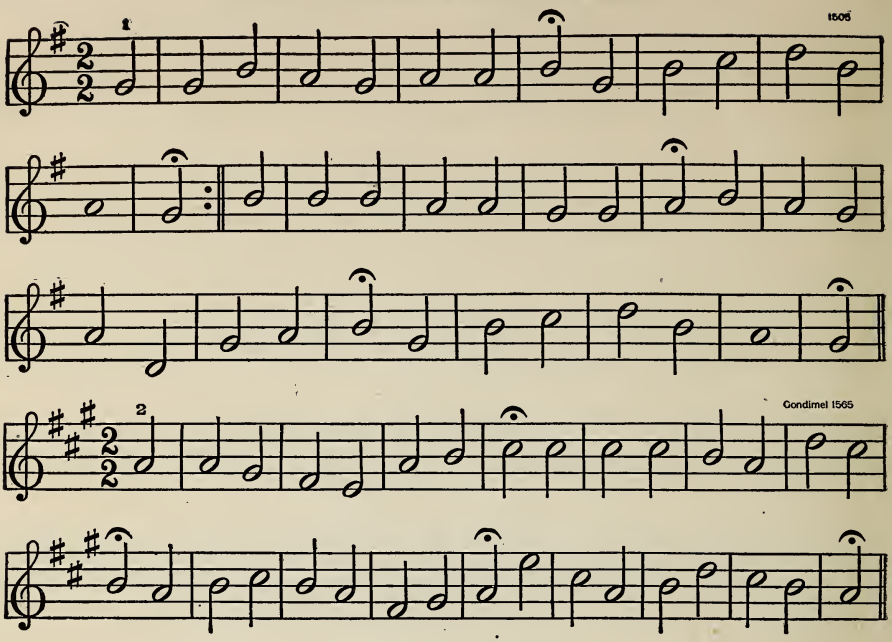


DIRECTIONS TO ABOVE CHART.

The study of Fa (Fa is called the Subdominant).

The teacher should use the Modulator every day and practice this exercise in other keys.

The choral on this page is just as it was written by the author, Schein. The holds give the notes over which they are placed an additional beat. These must be carefully observed to get the proper effect of the melody.

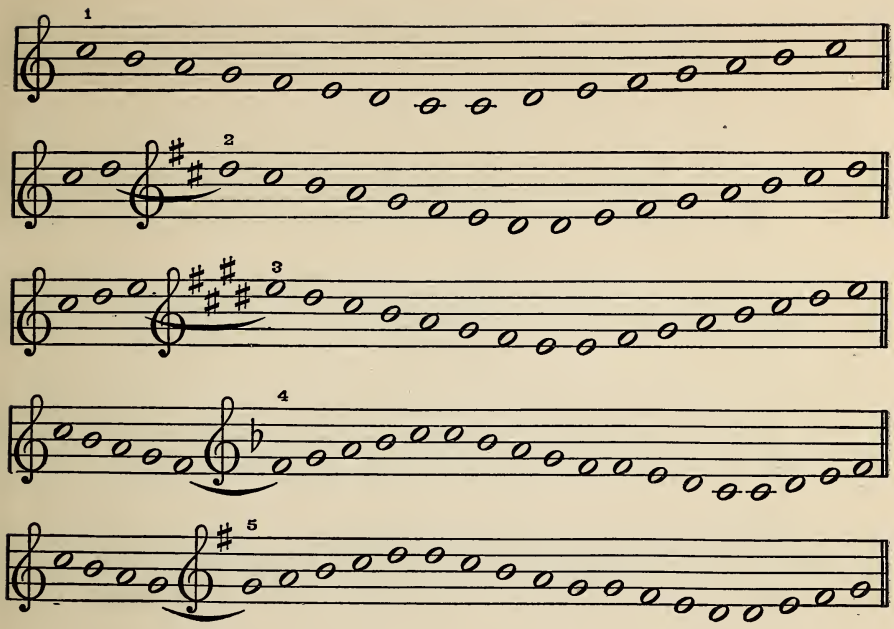


DIRECTIONS TO ABOVE CHART.

Before attempting to sing these chorals the children should practice the tone effects in the same key from the Modulator.

Observe carefully the holds.

The dots before the double bar in No. 1 indicate that what has gone before should be repeated before going on.



DIRECTIONS TO ABOVE CHART.

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(1) Teach the scale by rote as a melody, and when it is perfectly learned, show the representation of it upon Modulator No. 1.

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(3) As soon as the order of the tones is fixed, and the children's voices follow the pointer readily, move to scale (2). Sing *Do*, *Re;* hold *Re;* change *e* to *o* and then *o* to *Do*, still holding the same pitch. This gives *Do* of the new scale.

(4) Sing the new scale as the first was sung, and when familiar pass to No. 3. Sing *Do*, *Re*, *Mi;* hold *Mi;* change *e* to *o* and *o* to *Do*, holding the same pitch. This gives *Do* of the new scale.

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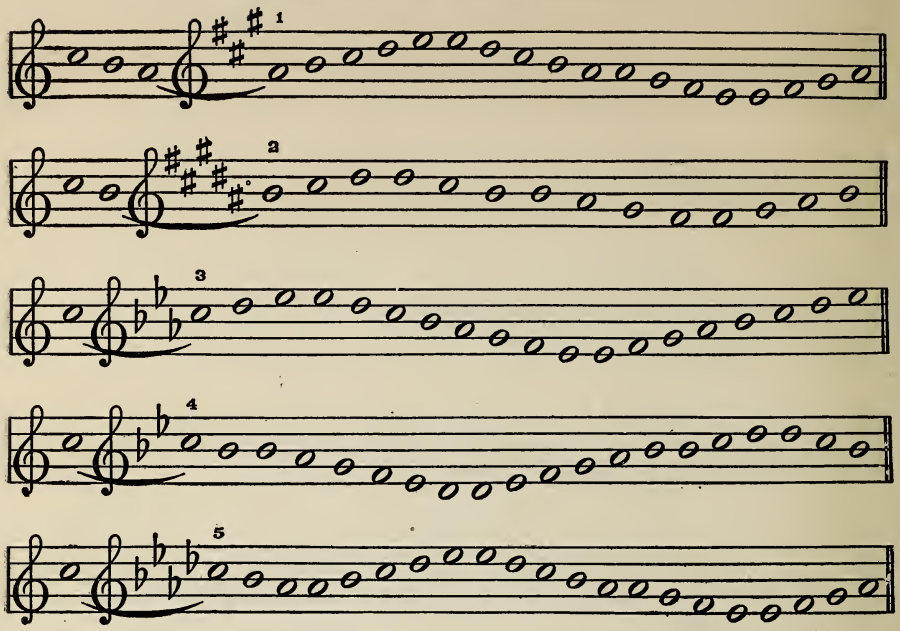
(Do not attempt to explain the staff, clef, signatures, or notes.)

Note.— Half of the time devoted to music in this grade should be given to Rote Singing.



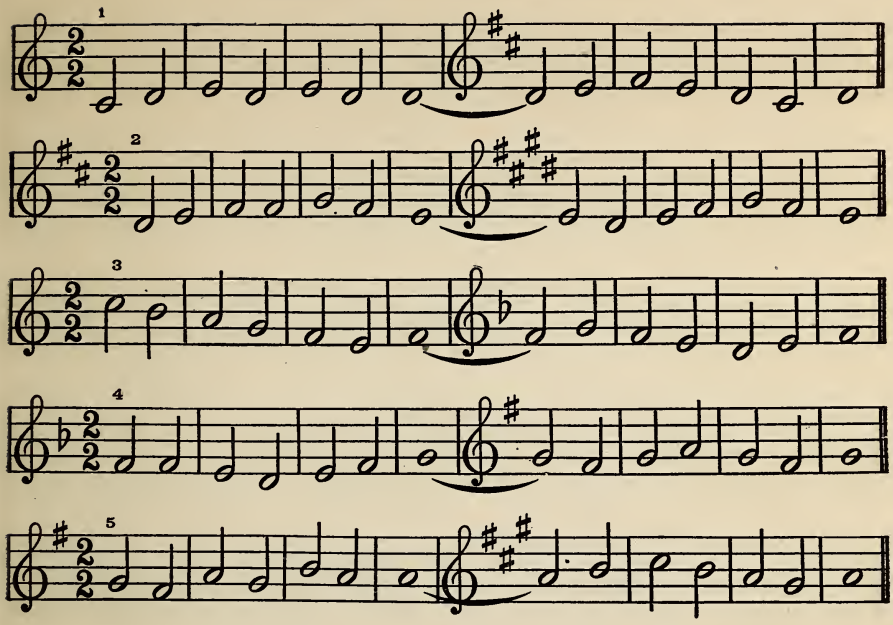
DIRECTIONS TO ABOVE CHART.

Modulator No. 2 should be used in the same manner as No. 1. It completes the cycle of scales used in these charts, and with No. 1 will enable the pupils to get Do of any scale from the "C" pitch pipe.

The importance of scale practice *cannot be* overestimated.

Let the tone be natural and rather soft.

Bring out the effect of the tones by dwelling upon each one until the next is taken.



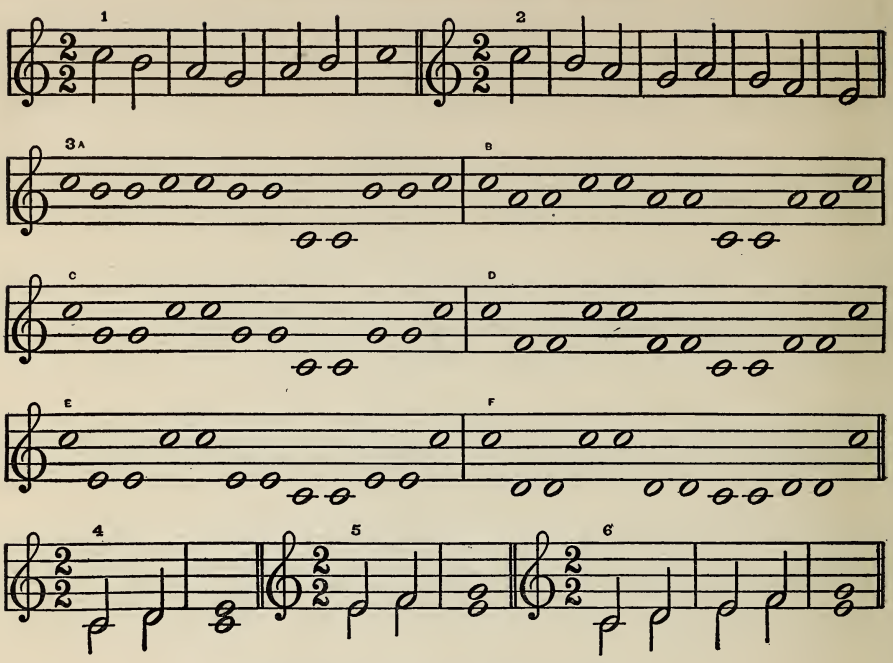
DIRECTIONS TO ABOVE CHART.

The study of Modulators 1 and 2 is intended to establish the scale relation of tones in the mind of the child.

By establishing the scale relation, we mean the fixing on the child's mind, clearly and forever, the fact that any note being called Do, the next below will be Si, and the next above Re, etc., and with this imparting the power to sing the tones correctly.

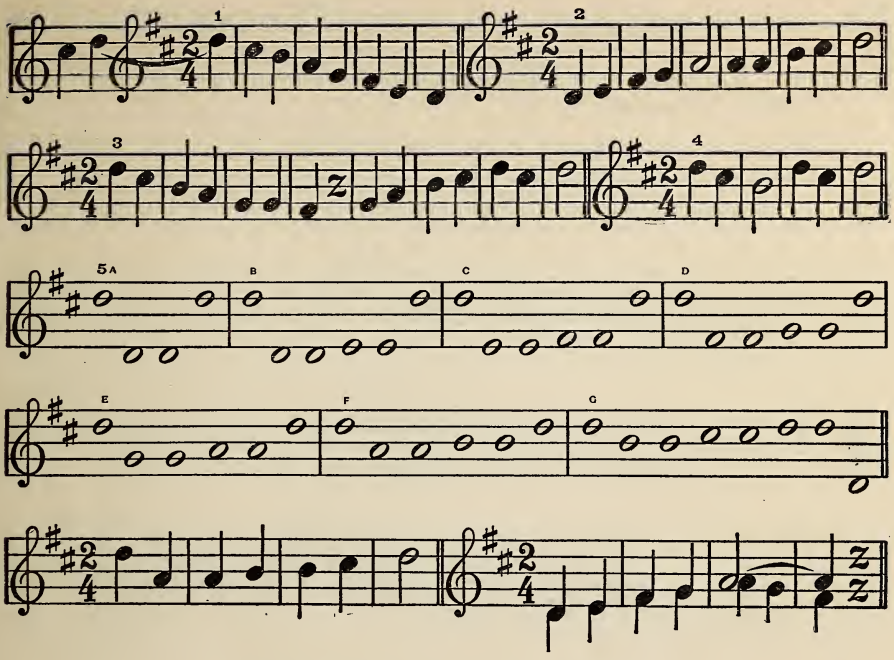
E. g.: let any note of scale 1 be called Sol; the child should instantly perceive the relation of the other tones around it, and be able to sing them. When he has sung all the tones in proper relation, calling this note Sol, call the same note La, then Si, etc. When the child easily and promptly gives the neighboring tones correctly, it is safe to assume that scale relation is established.

This chart is a very simple test of knowledge of scale relation. It is put here to direct the attention of the teacher to the importance of scale practice, and to the fact that scale practice is useless unless it has a definite object in view and results in the accomplishment of it.



DIRECTIONS TO ABOVE CHART.

Review of the ideas given in Chart Series A, No. 2: (1) Music reads from left to right. (2) Bar, Measure, Beat, Accent. (3) Half note, Whole note. (4.) Exercises beginning with No. 3 are a study of *Do* (continued from Chart Series A). The tone should be so fixed on the mind that it becomes easy to return to it from any other tone of the scale. (See Chart Series A, No. 6.) In conducting the exercise, the teacher should use the pointer and pass very slowly from note to note, dwelling upon any troublesome tone. (5) The teacher may stop in the midst of an exercise, and the children may find the note on which she stopped. (6) The children should sing individually—just as they read. (In short, conduct the lesson just as an intelligent teacher conducts a lesson in the primer.)

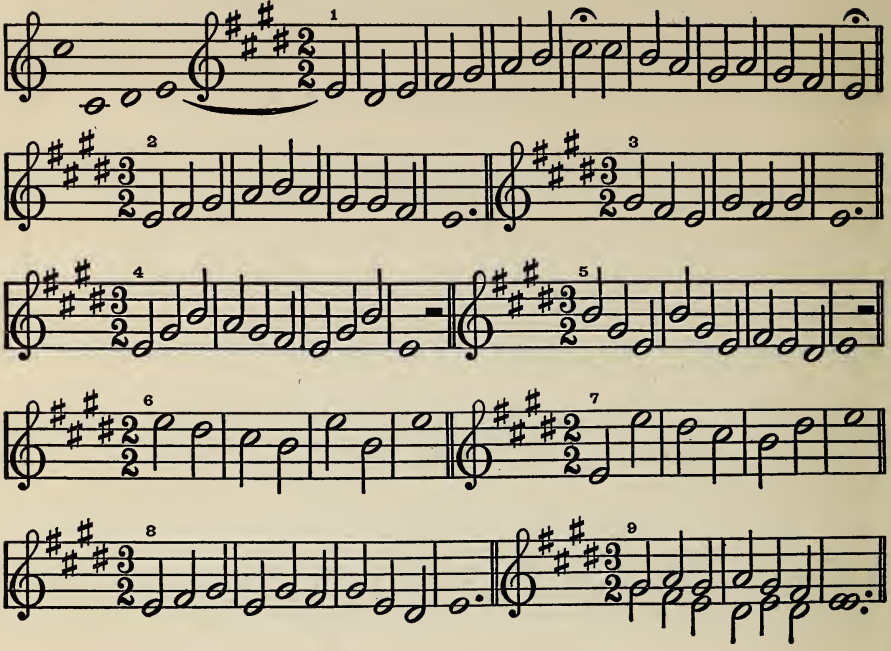


DIRECTIONS TO ABOVE CHART.

New Ideas: (1) Quarter note — having one beat. (2) Half note — having two beats. (3) Quarter rest.

Rests should receive as little attention as possible — say, "We do not sing them; they are like the zero (0) in arithmetic, they fill unused places." It will be found in every stage of musical development that the attention should be concentrated on the *notes*, and that the rests will take care of themselves.

The study of Do (called the Tonic) is continued here in connection with scale study. This requires the pupil to keep two tones in mind as he moves up the scale. Practice carefully as before.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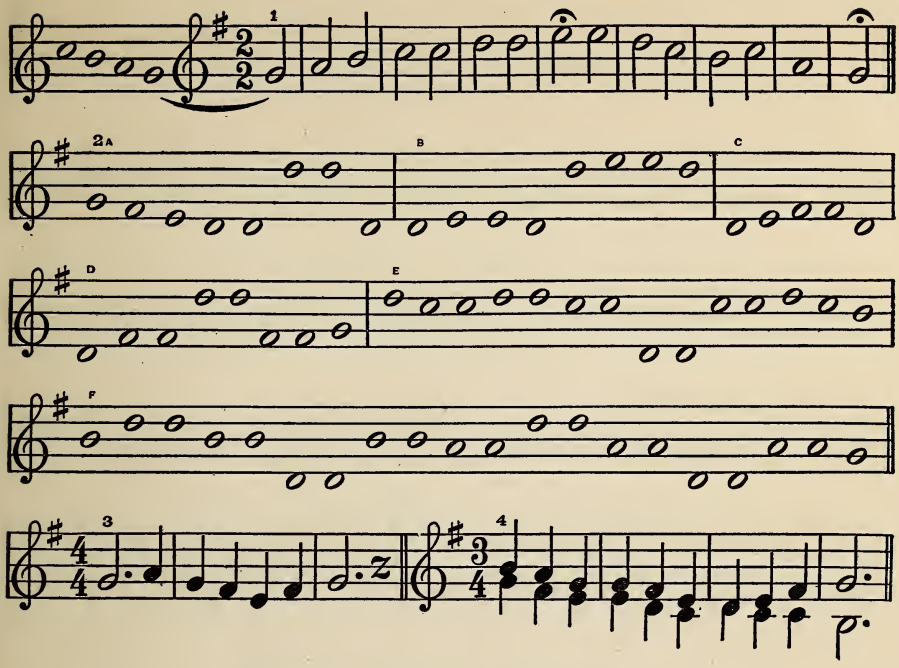
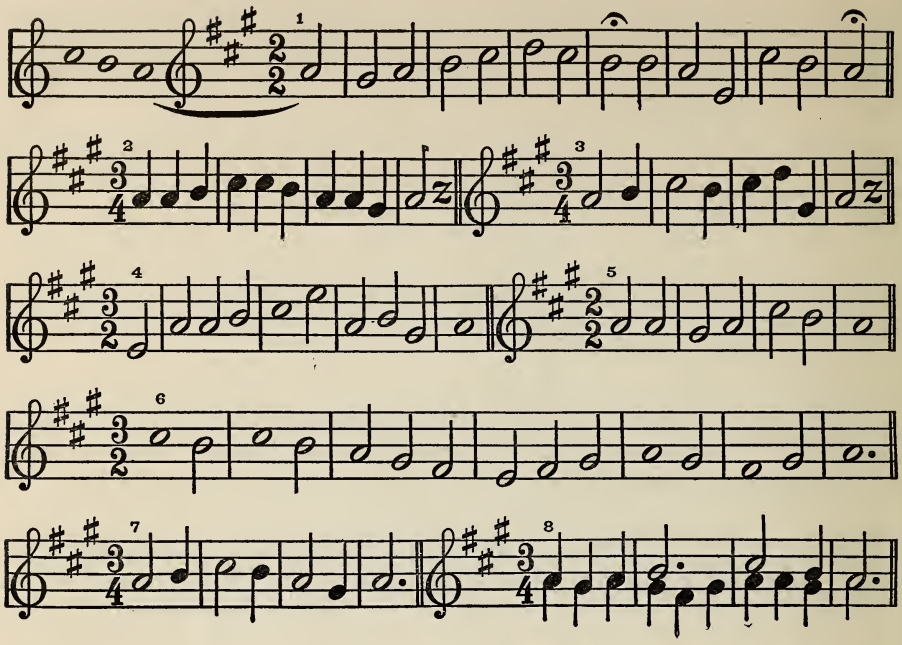
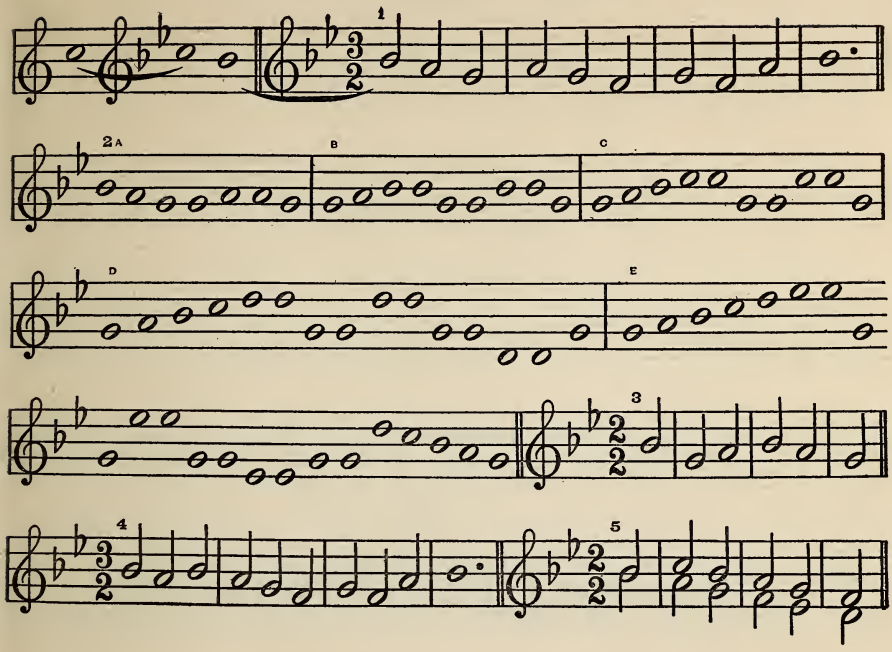


DIRECTIONS TO ABOVE CHART.

New Ideas: (1) Four four ($\frac{4}{4}$) meter. Accent the first and third beats—the third less than the first. The effect of the secondary accent may be secured by pronouncing the word com'pro-mis'ing, and making the accents in the measure correspond with the accents in the word, both in place and stress. (2) Here, the dot after the half note (𝅗𝅥.) gives the note one additional beat. (3) The drill exercise is upon Sol (the Dominant). The drill differs from that on the same tone in Series A, by having the octave of Sol freely involved. The hold (𝄐) increases the note value at least one beat.

CHART SERIES B—No. 8—Reduced



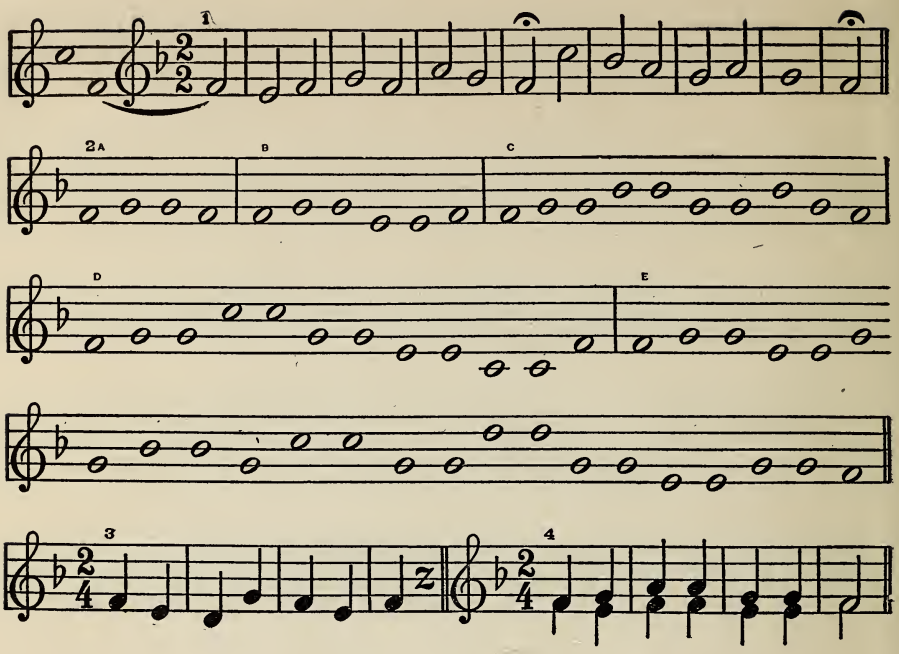


DIRECTIONS TO ABOVE CHART.

The effect of La is to be brought out by this chart. (La is called the Submediant or Super-dominant.)

Study carefully as before, and use all the devices before mentioned.

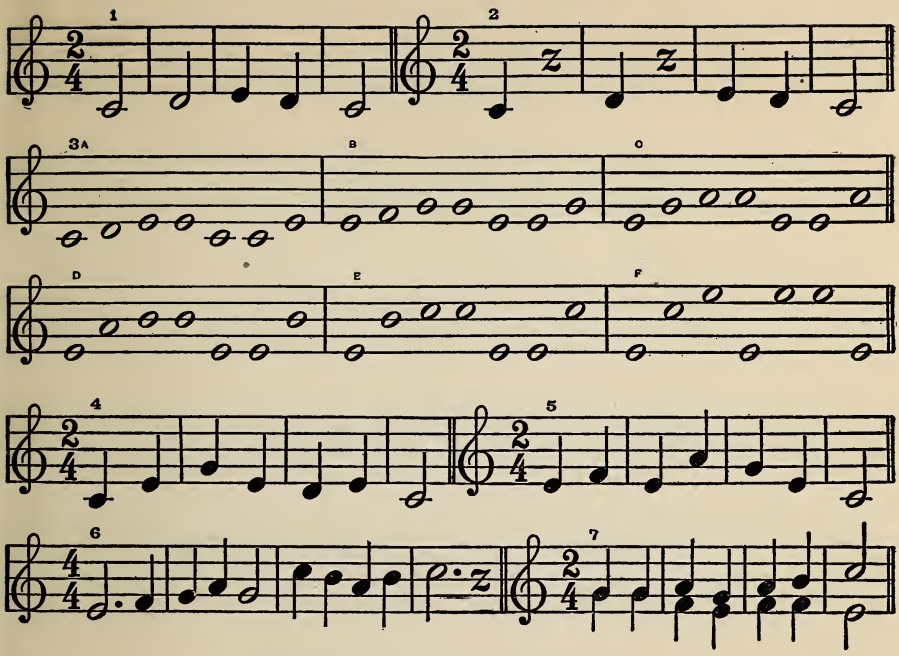
CHART SERIES B—No. 10—Reduced



DIRECTIONS TO ABOVE CHART.

The tone to be fixed by this drill exercise is Re. (Re is called the Supertonic.)

Practice as before.

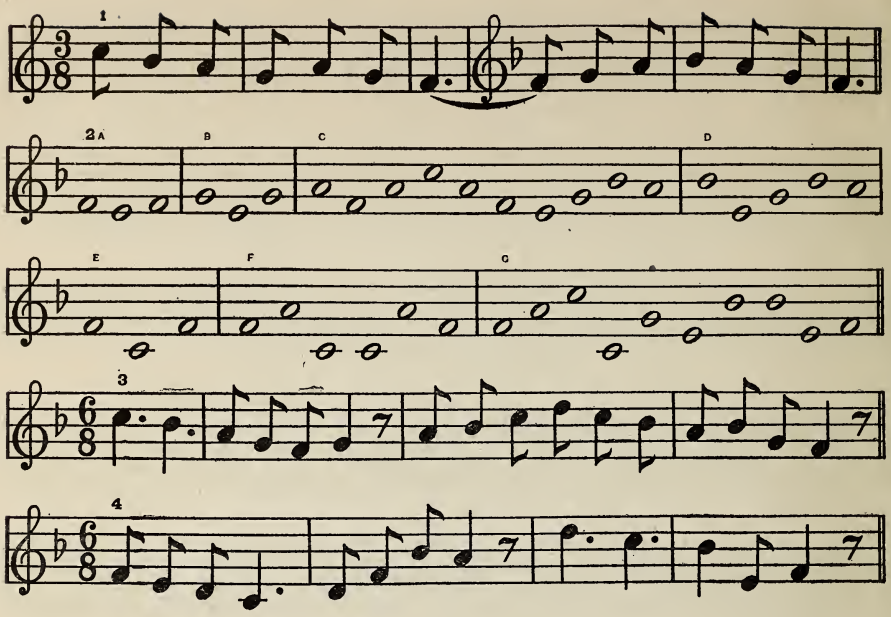


DIRECTIONS TO ABOVE CHART.

Exs. 1 and 2 are intended to impress upon the pupil's mind that rests need but little attention, and really present but slight difficulty.

When Ex. 1 has been sung correctly, call attention to the fact that Ex. 2 is just like Ex. 1, with the exception that the tones are not held so long — and that this is indicated by rests.

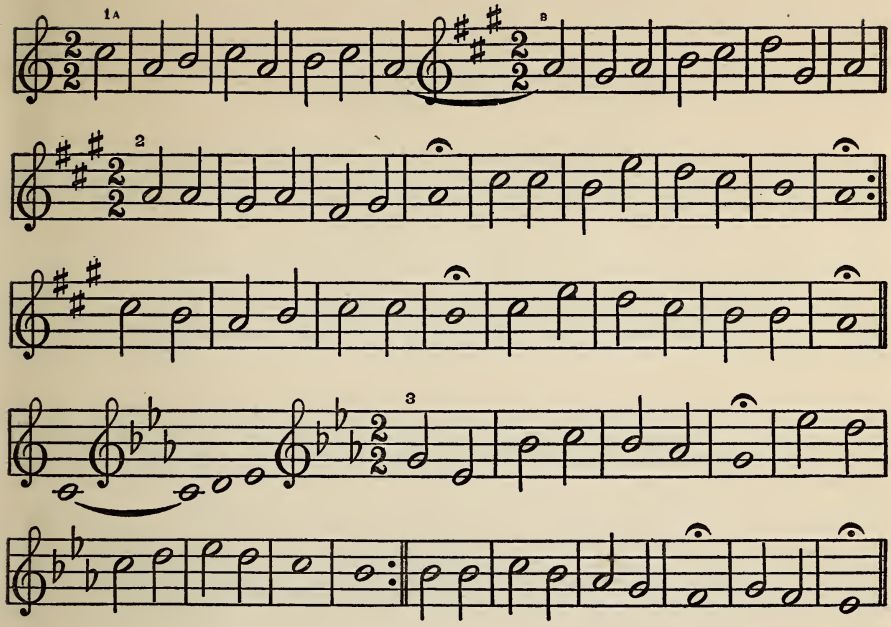
Exs. 3a to 4 impress the tone Mi.



DIRECTIONS TO ABOVE CHART.

Ex. 1 is a test of knowledge of tone relation. The pupils should make the transition without hesitation.

Ex. 2 is a general drill.

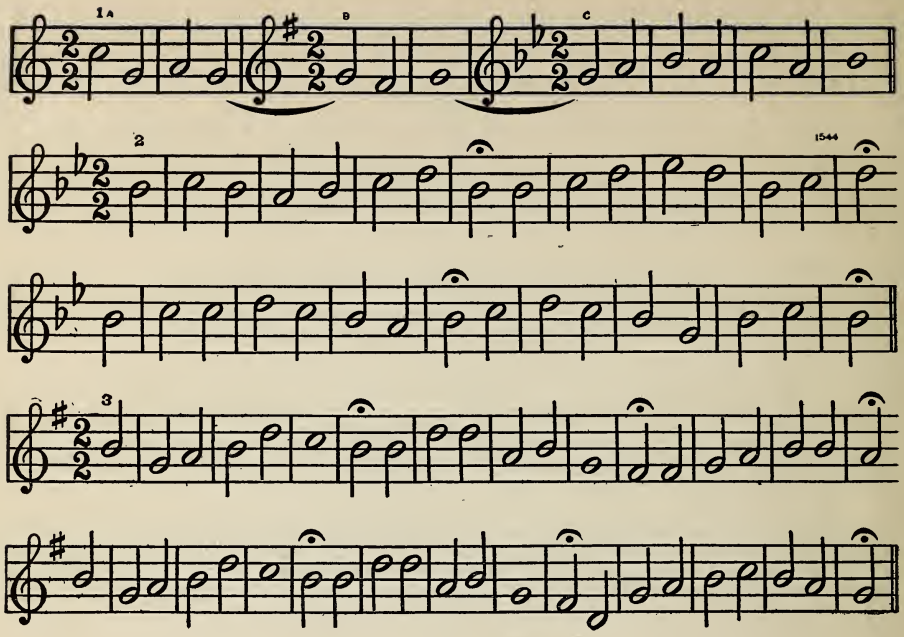


DIRECTIONS TO ABOVE CHART.

Exs. 1 and 2 are for practice in changing the syllable while holding the tone (Modulation). The children should be able to do this freely from previous practice. For those who do not use syllables the practice is equally important, the effort being to enable the children to give the tones in proper relation from the new tonic.

Exs. 3 and 4 are two chorals. These melodies have survived several centuries. They are worthy of daily practice, and when properly sung afford great pleasure.

The hold (𝄐) increases the note value at least one beat.

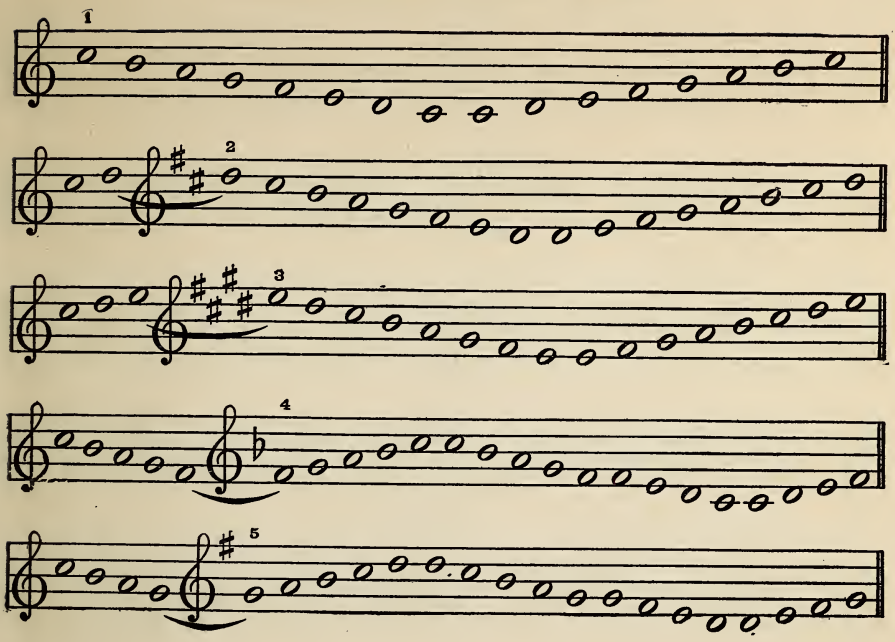


DIRECTIONS TO ABOVE CHART.

The object of this Chart Series, like that which went before, is the mastery of the scale relation.

Ex. 1 is calculated to test the pupils' proficiency in this matter.

Exs. 2 and 3 are old chorals. They should receive careful study.



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(1) Teach the scale by rote as a melody, and when it is perfectly learned, show the representation of it upon Modulator No. 1.

(2) Teach the children to connect each tone of the scale with the note which represents it, by moving the pointer up and down the scale while the children sing.

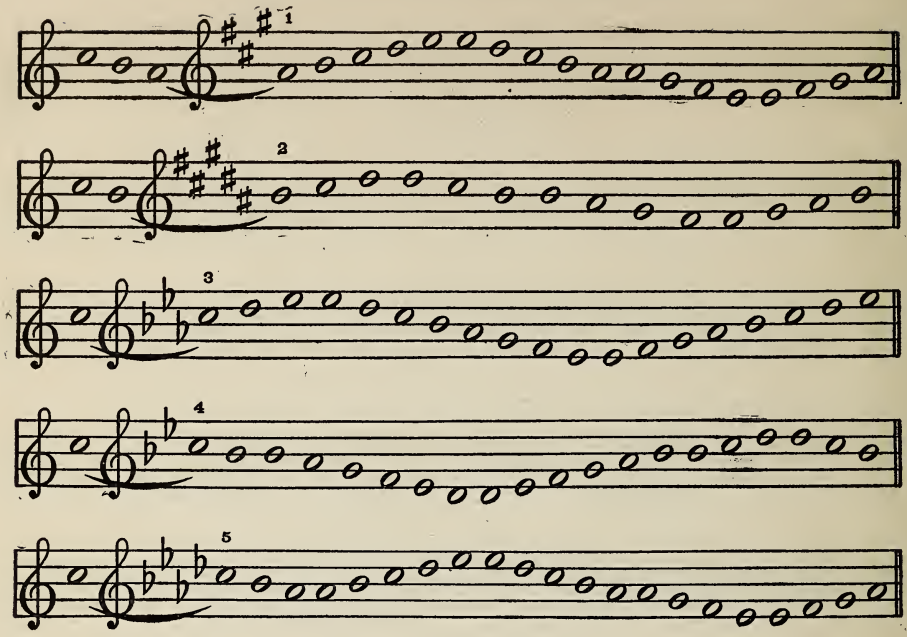
(3) As soon as the order of the tones is fixed, and the children's voices follow the pointer readily, move to scale (2). Sing *Do*, *Re;* hold *Re;* change *e* to *o* and then *o* to *Do*, still holding the same pitch. This gives *Do* of the new scale.

(4) Sing the new scale as the first was sung, and when familiar pass to No. 3. Sing *Do*, *Re*, *Mi;* hold *Mi;* change *e* to *o* and *o* to *Do*, holding the same pitch. This gives *Do* of the new scale.

(5) As soon as the new scale becomes familiar, pass to the next, and so continue till all have been sung and the children have gained: (1) the power to sing the scale freely up and down from the staff; (2) the ability to hold the tone and change the syllable; (3) the knowledge that the scale may begin on any staff degree, and that *the tones follow in the same order and relation from Do, wherever placed;* that each tone derives its effect from its relation to other tones and not from the position of the note on the staff.

(Do not attempt to explain the staff, clef, signatures, or notes.)

Note.—Half of the time devoted to music in this grade should be given to Rote Singing.



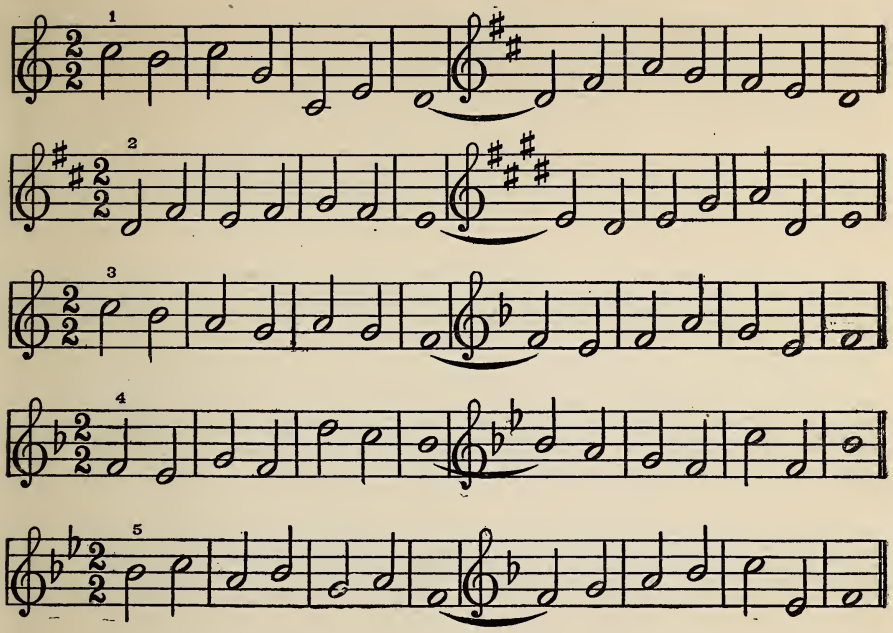
DIRECTIONS TO ABOVE CHART.

Modulator No. 2 should be used in the same manner as No. 1. It completes the cycle of scales used in these charts, and with No. 1 will enable the pupils to get Do of any scale from the "C" pitch pipe.

The importance of scale practice *cannot be* overestimated.

Let the tone be natural and rather soft.

Bring out the effect of the tones by dwelling upon each one until the next is taken.



DIRECTIONS TO ABOVE CHART.

In addition to the teaching suggested in the notes on Modulators 1 and 2, it may be well to teach with these exercises:

(1) That Do or one of the scale is called the key note.

(2) That its position on the staff is shown by the characters at the beginning of the exercise.

(3) That these characters are called sharps (♯♯) and flats (♭♭).

(4) That when sharps are used, the last one (the one farthest to the right) is always on "si" or "seven" of the scale.

(5) That when flats are used, the last one, (the one farthest to the right) is always on "fa" or "four" of the scale.

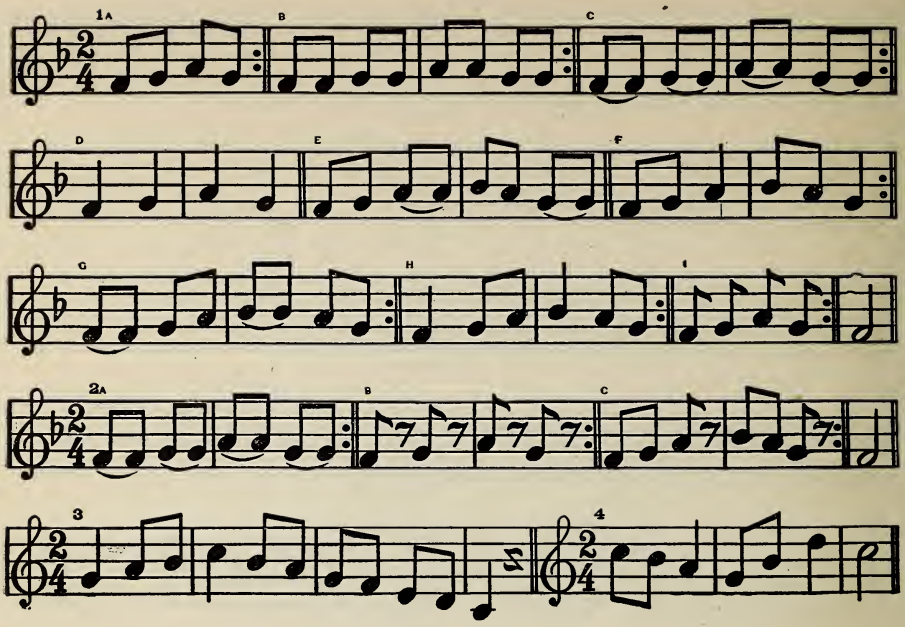
(6) That when no sharps or flats are used, Do is always on the third space and the first added line below.

These exercises are for practice in holding the pitch while changing the syllable (Modulation).

If similar drill has been carried on successfully from the Modulators, the pupils will be able to sing the exercises through without hesitation.

These exercises afford an opportunity to impress again upon the pupils' minds that Do may occur on any staff degree; that any note of one exercise may be taken for Do of another; and that to read readily, we must be able to give the tones in correct relation from any note taken for Do.

Perfect familiarity with exercises of this character will make the more advanced teaching easily understood.



DIRECTIONS TO ABOVE CHART.

Ex. 1 presents a new rhythmic feature. New rhythms should be taught by *rote*, and the representation shown afterwards.

When 1A is learned by rote, unless otherwise directed, allow the children to place the right hand palm down upon the desk before them, and beat with one finger as they sing.

The finger should be firmly pressed down and held while two notes are sung, then raised slightly and pressed down again for the second two.

The teacher cannot be too exacting in requiring that the finger be held still while two notes are sung.

The steps in learning rhythm are similar in all respects to those taken in learning tone effect:

(1) The idea of the rhythm, presented orally, must be clearly in the mind.

(2) The physical effect—or the beating—must be mastered.

(3) The representation should be shown.

Here, as in reading simple phrases, the whole *figure* (measure) should be in the child's mind. He must recognize it as a whole, not note by note. Therefore, when taking up new exercises, time should be allowed for "thinking" the rhythm, and, so far as possible, the rendering should be with expression from the first.

All of the devices suggested for teaching phrases, given with Chart III., Series A, apply here.

When A has become perfectly familiar, B should be presented and treated in the same manner, and when mastered, it should be combined with A, and practiced until the pupils can pass freely from one to the other, keeping the beat. Then each of the succeeding forms of measure should be taken up, and when learned, combined with the others.

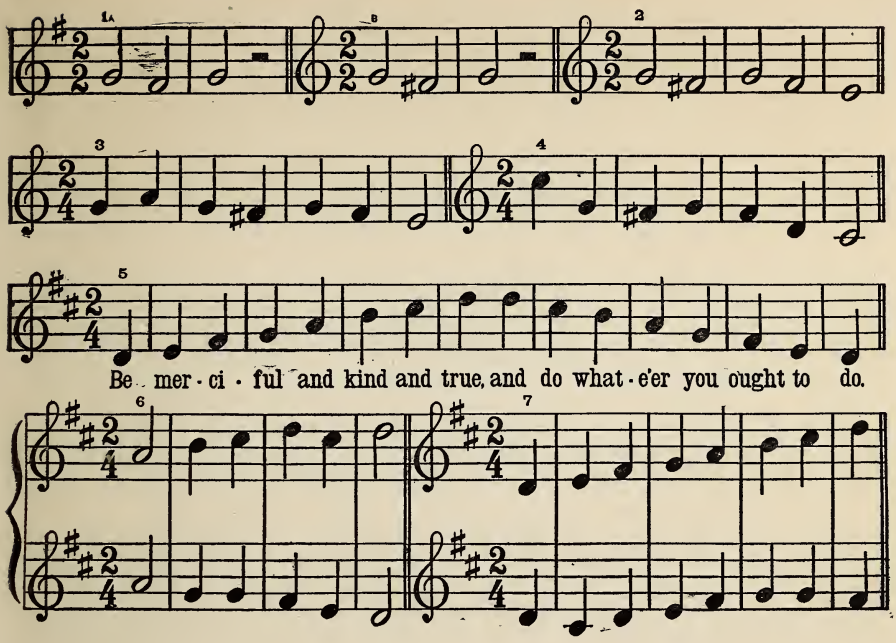
Daily practice on these forms will prove a great benefit. The teacher should indicate which is to be sung, and pass freely from one to another in irregular order, while the children keep the beat.

The exercise may be varied by allowing a child to point while the class sings; by calling upon individuals to sing; by requiring the children to write on slate or blackboard what the teacher sings; by calling upon individuals to point out the measures, as the teacher sings them in irregular order.

The explanation of the meter signature $\frac{2}{4}$ may well come in here.

Exs. 3 and 4 are simple applications of the forms of measures already taught. These should be followed by the exercises in the Primer containing this rhythm.

(For practice see Primer, pages 48, 49, and 50.)



DIRECTIONS TO ABOVE CHART.

Before reaching Chart V it is presumed that the scale with its eight tones is perfectly familiar. It is now proposed to introduce one by one the remaining or intervening tones till the full chromatic scale has been presented.

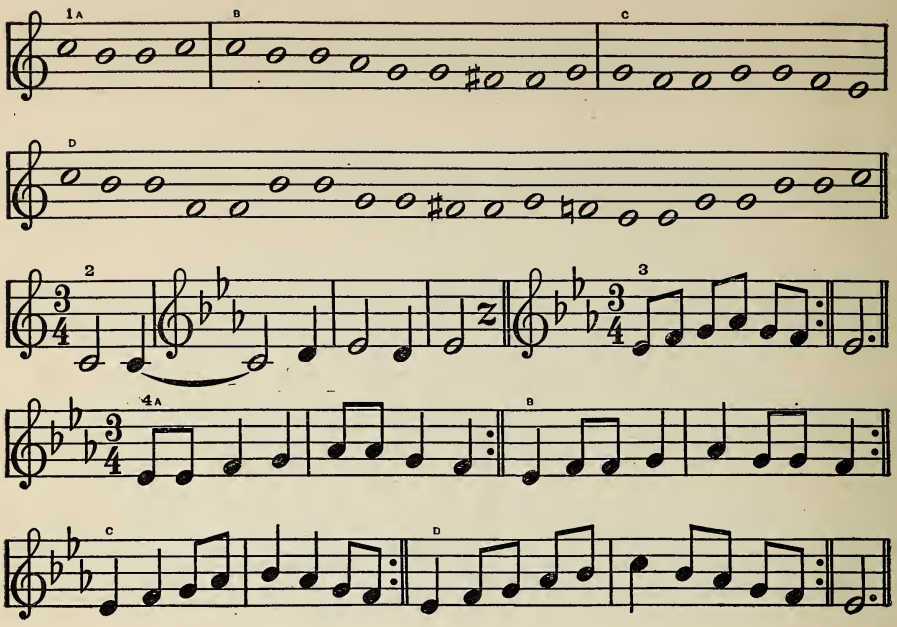
Sharp four (♯4) or Fi is the commonest chromatic tone. Sol Fi Sol (5 ♯4 5) and Do Si Do (8 7 8) sound alike. One is the key to the other. Sing Do Si Do (8 7 8) and Sol Fi Sol (5 ♯4 5) on the same pitches, and the matter is fixed. Show the representation on the chart and proceed, using as in other cases the syllables Loo, La, and the vowel sounds.

In Ex. 2 the study is of the contrast between Fi and Fa. This study must be very carefully taken, and not left till the exercise can be easily rendered.

Ex. 5 is for practice in the application of words to music. Here let the children study silently, first the music, then the words, then combine them mentally, and finally try to apply the words without having previously sung the notes aloud.

Ex. 6 is the simplest form of two-part exercise.

As the children have studied these or similar ones on the previous charts, no special explanation is necessary.



DIRECTIONS TO ABOVE CHART.

The drill (Ex. 1) introduces the chromatic tones taught on the previous page, and as printed is intended as a suggestion. The teacher will be able to vary the exercise by taking the notes in a different order.

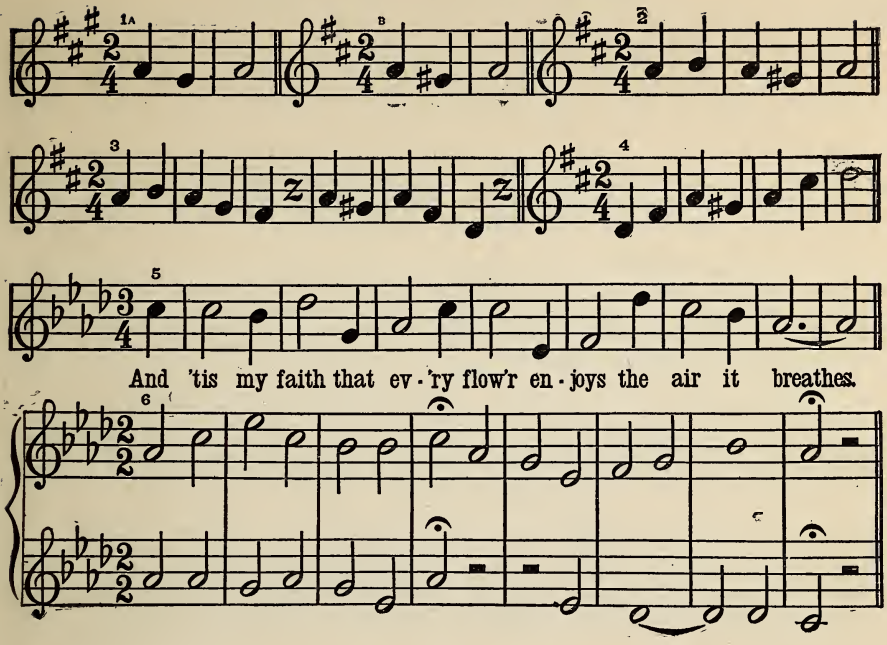
Ex. 2 is a test of modulation.

Ex. 3 is for vocal drill, and for further practice in giving two notes to a beat. The exercise should be taught by rote, and when sung correctly, the beating should be mastered, after which the attention of the children should be directed to the representation.

Ex. 4 presents some of the varieties of three-part measures.

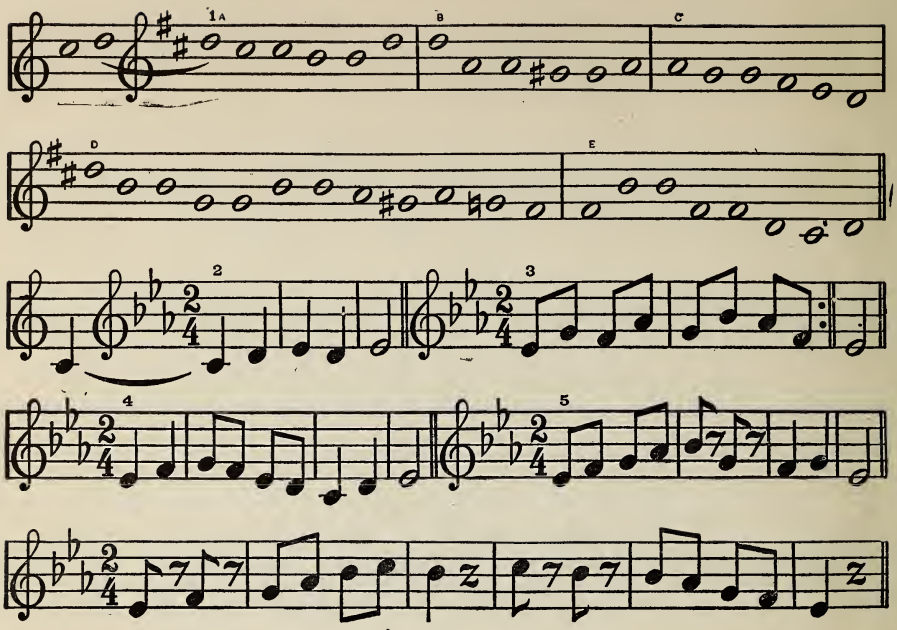
The directions given for a similar exercise on page 4 apply here.

Remember when teaching these little exercises, that they are *typical* measures; that each is to be so impressed on the mind and the eye that the sight of the same form, in whatever connection, will instantly bring to mind the correct effect — not note by note, but as a whole.



DIRECTIONS TO ABOVE CHART.

The directions given on page 5 apply here.



DIRECTIONS TO ABOVE CHART.

The drill (Ex. 1) presents the chromatic tone of the previous page.

Ex. 2 gives the modulation.

Ex. 3 is intended for further practice in singing two notes to a beat, and for vocal drill.

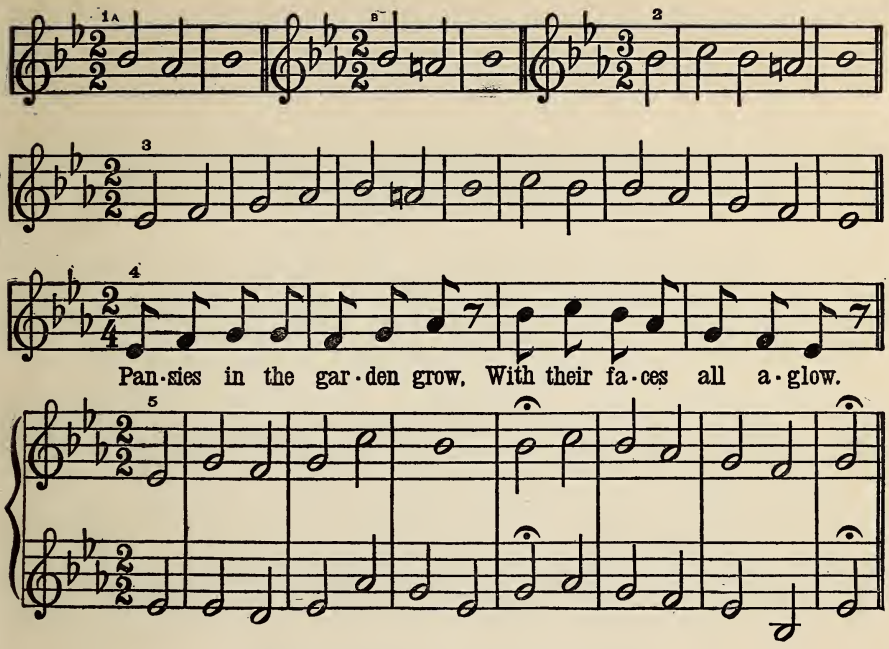
The vocal drill exercises, if taken properly, will cultivate a free, clear, and rapid enunciation, a sense of rhythm, and the habit of prompt and constant attention. Such exercises should be practiced with a variety of syllables, such as La and Loo, and the vowel sounds.

Exs. 5 and 6 present a feature of the highest importance, — the eighth rest. Rests in general should receive as little attention as possible. Teach the children to concentrate the attention on the notes. Say of rests: "We do not sing them. They are like the zero (0) in arithmetic; they fill unused places."

But in No. 11 we have a new feature. When it is desired to shorten the tones, dots may be placed under the notes, thus: ♩ ♩ ♩; or a similar effect can be produced by using notes of a less value, and placing rests after them, thus: ♪ 𝄾 ♪ 𝄾 ♪ 𝄾. No notice should be taken of the rests, except as they affect the notes. The pause between the notes is inappreciable to children, and no attempt should be made to estimate it by *counting* the rests.

From this the following rule is derived:

A *rest* of less than one beat's duration simply shortens the note with which it is associated.

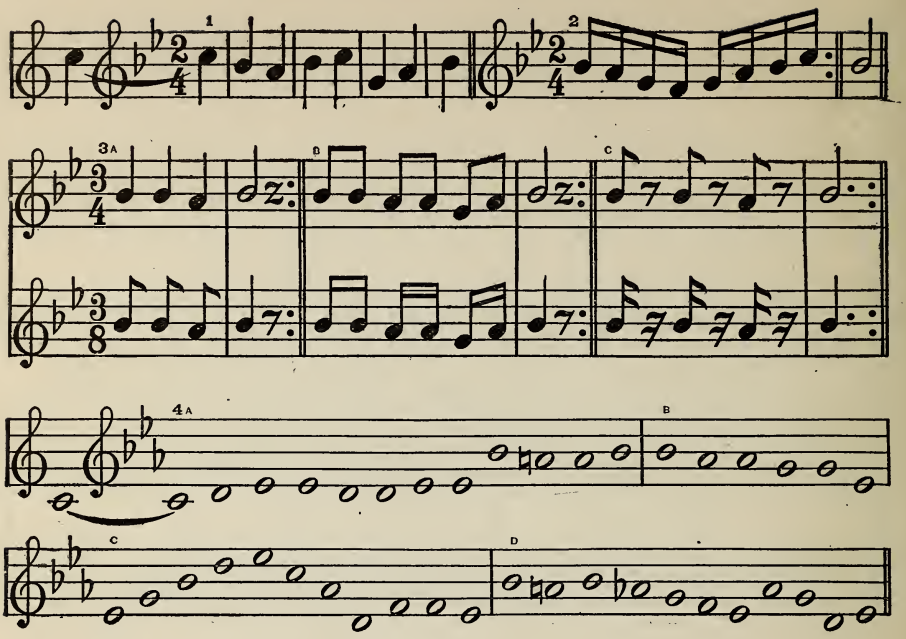


DIRECTIONS TO ABOVE CHART.

Exs. 1, 2, and 3 present a new feature in the use of the natural (♮) to produce Fi or ♯4.

Do not attempt to explain it. Simply say that this character is called a natural, and that in this case it produces the effect before studied.

Ex. 4 presents the use of the rest to shorten the note.



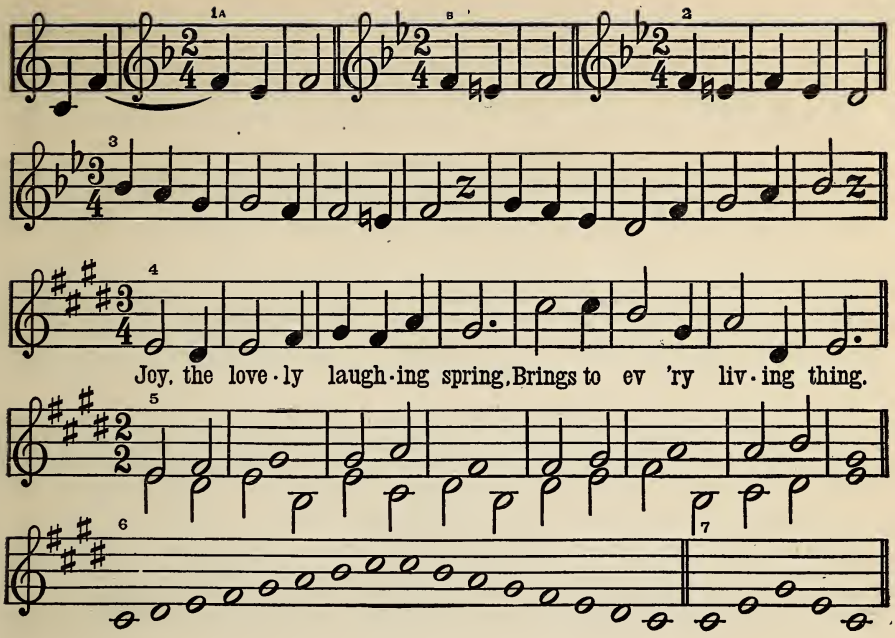
DIRECTIONS TO ABOVE CHART.

Ex. 2 presents a new feature. This exercise should be learned by rote by the children, and afterwards practiced with the different syllables (La, Loo, a, oo, etc.) When learned, teach the pupils to accent strongly the first and fifth notes. Then beat with the accent, holding the finger down while four notes are given. The exercise is to be repeated many times, and continued as daily practice. Such exercises cultivate the voices, give a strong sense of rhythm, and help to enlarge the pupils' ideas.

Ex. 3 presents various forms of 3-part measure in two representations, $\frac{3}{4}$ and $\frac{3}{8}$. All of the devices mentioned for the previous meter exercise should be faithfully applied here.

The pupils should realize that the different kinds of notes do not indicate the rapidity with which the exercise is to be sung, e.g.: Ex. 3.

Ex. 4 contains the chromatic tone of the previous page. It would be unwise to attempt to explain the representation, especially in D. When these forms become familiar by use, they are readily recognized and rendered afterwards.



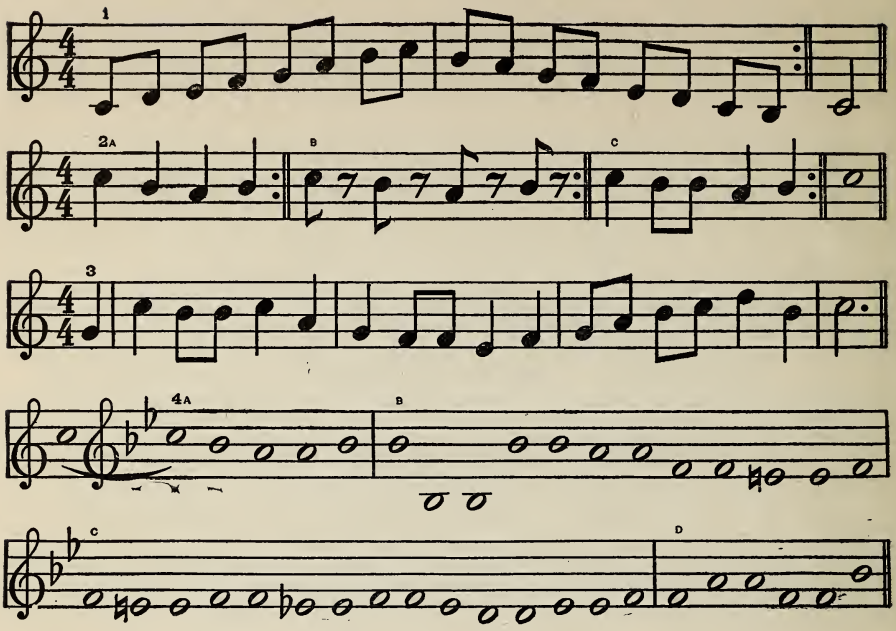
DIRECTIONS TO ABOVE CHART.

Ex. 1A, B reviews sharp four. A is the key to B.

Exs. 2 and 3 give further practice on the same idea.

Ex. 4 should be studied silently, and the words applied to the music on the first rendering.

Ex. 6 presents the scale beginning on La, and 7 suggests the tone drill which is to de expanded by the teacher and practiced from the scale.



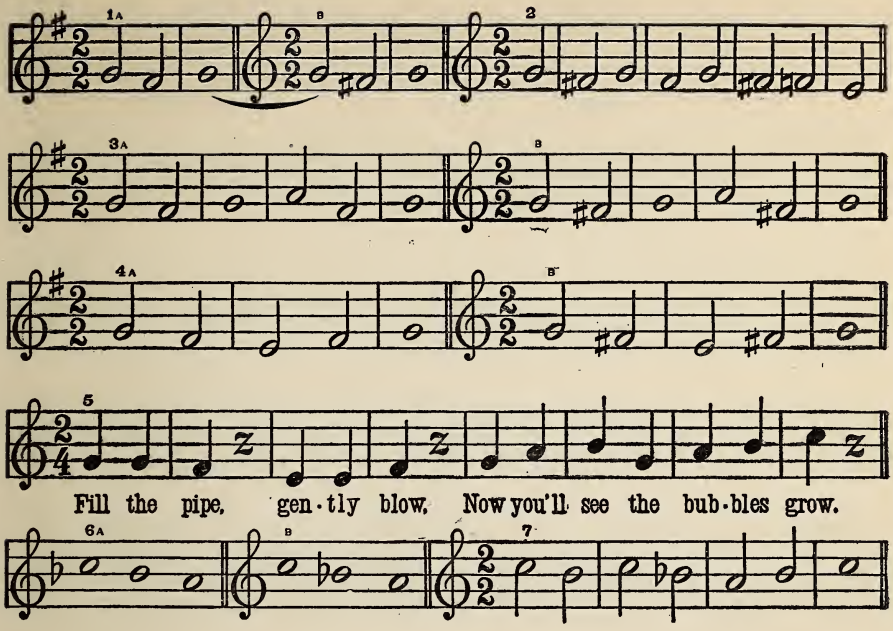
DIRECTIONS TO ABOVE CHART.

Ex. 1 is a vocal drill, to be used as the others have been. It represents for the first time the divided beat in four part measure.

To secure proper accents in a four part measure, remember that the secondary accent corresponds in effect to the secondary accent in the word com pro-mis´ing. If the accents in a four part measure are made to correspond with those of the word, the effect will be correct.

Ex. 2 presents various forms of four part measures. The exercise is similar in every respect to those that have preceded it, and the drill should be conducted in the same way. See pages 4 and 6.

Ex. 4 gives the same representation of ♯4 that occurred on page 10. Should the children fail to recognize it, refer to that page, and compare.



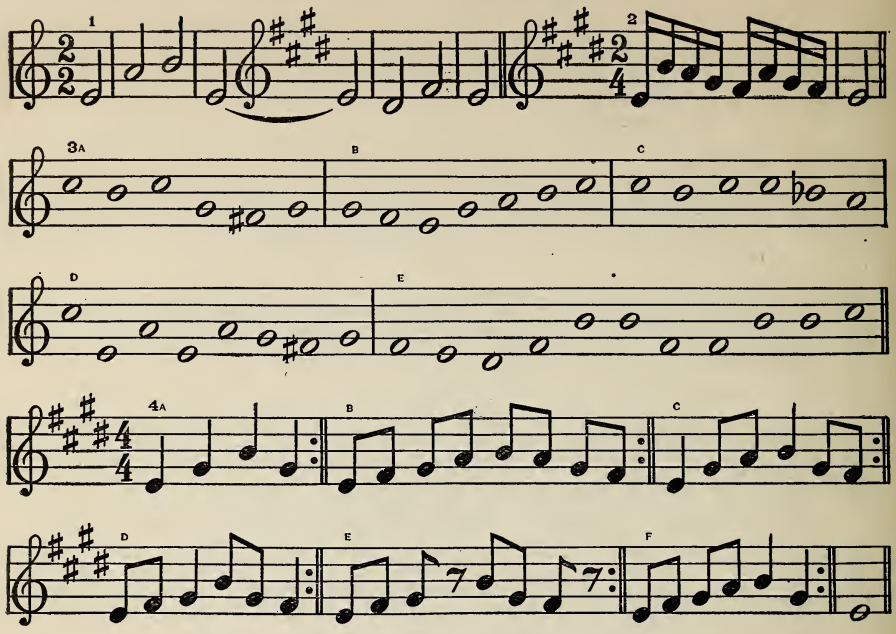
DIRECTIONS TO ABOVE CHART.

Ex. 1A and B gives the same idea in two representations.

In Ex. 2 ♯4 and 4 are brought into strong contrast and then combined. The first two measures should be sung with a very strong accent on the first note in the measure; then the third and fourth measures should be sung in the same way. Accent the Sol (5) strongly, sing Fi (♯4) very lightly, pass to Fa (4) giving it a strong accent, and then take the other measure in the ordinary way. This exercise and the reverse of it (3 4 ♯4 5) should be practiced daily.

Ex. 4 and 5 are two representations of the same idea. Master the idea, then make the second representation familiar. Sing La Fi Sol (6 ♯4 5) as freely as Re Si Do (2 7 8.)

Ex. 6A and B gives a new chromatic, flat seven (♭7). Sing Sol Fa Mi, then loo, loo, loo on the same pitches; when the tone effect is fully felt, apply the syllables Do Se La (Se pronounced Say). Teachers usually find more difficulty in establishing this tone than with sharp four (♯4), but a little time and patience will suffice to accomplish the result.

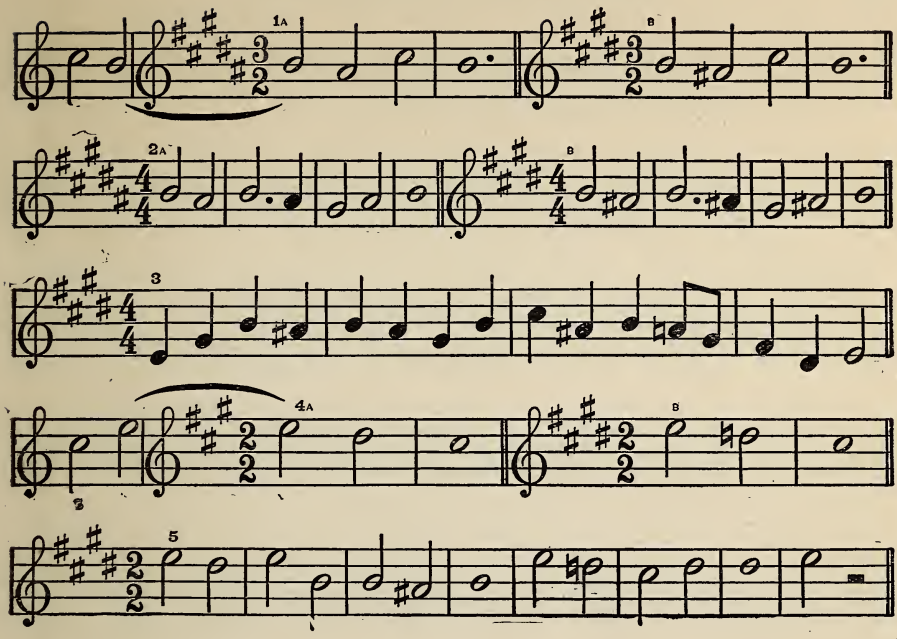


DIRECTIONS TO ABOVE CHART.

Ex. 1 is for modulation. The class should use the syllables loo, la, or a vowel sound in giving this exercise, if possible.

Ex. 3 gives both of the chromatic tones already presented.

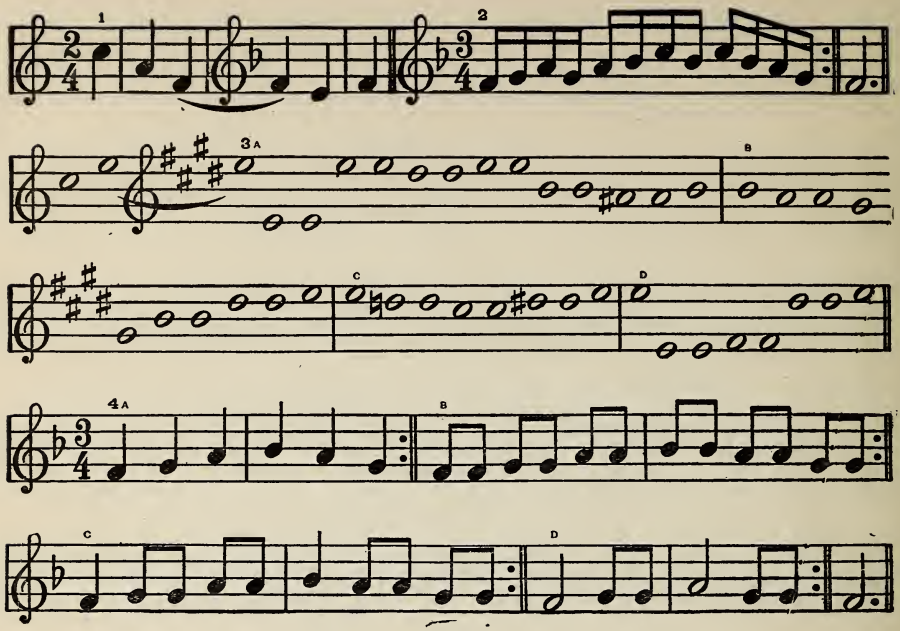
Ex. 4 presents varieties of four part measures. The method of study should be like that used for similar exercises which precede.



DIRECTIONS TO ABOVE CHART.

Exs. 1 and 2 are for further study of ♯4.

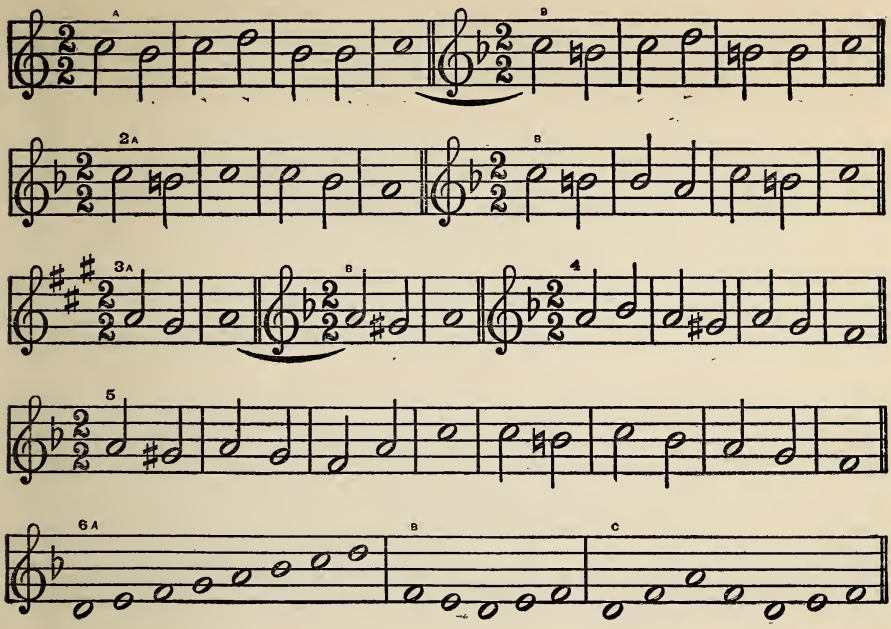
Ex. 4 presents flat seven, next to ♯4 the most common chromatic tone. This time the sign for flat seven is the natural (♮). It is entirely unnecessary to explain why it is sometimes indicated by a flat and at other times by a natural; simply tell the children that it indicates Se instead of Si, and proceed.



DIRECTIONS TO ABOVE CHART.

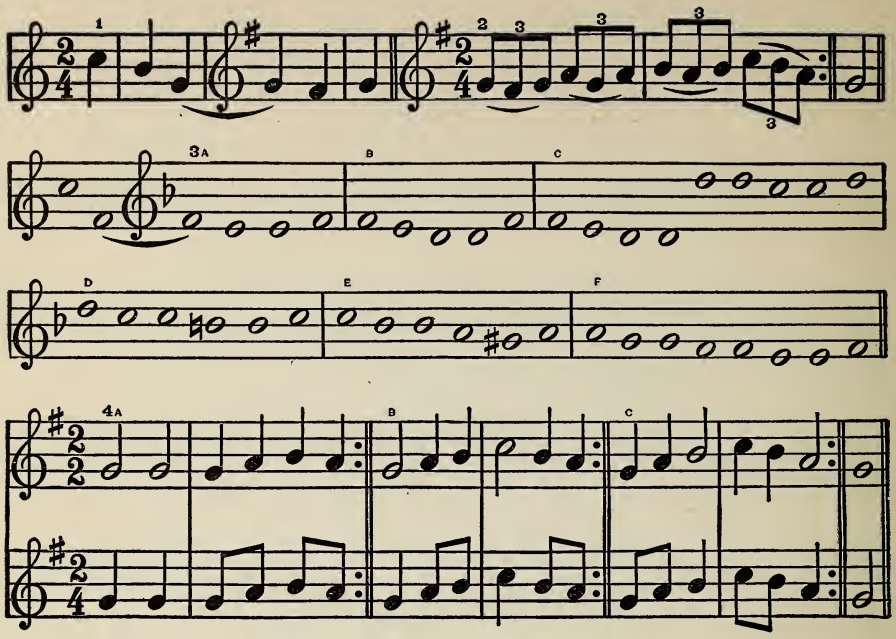
Ex. 2 should be taught by rote, and particular attention given to the proper placing of the accent, which should be given to the first beat only. The teacher should insist on having the finger held down while four notes are sung, and remember that the exercise is to be taken very slowly.

Ex. 4 gives drill on the varieties of three part measures. The teacher should test the pupils by having them write the different varieties as she sings them.



DIRECTIONS TO ABOVE CHART.

Ex. 3 introduces a new chromatic tone (♯2), and Ex. 6 gives the scale beginning on La (minor scale), with practice on La, Do, and Mi.

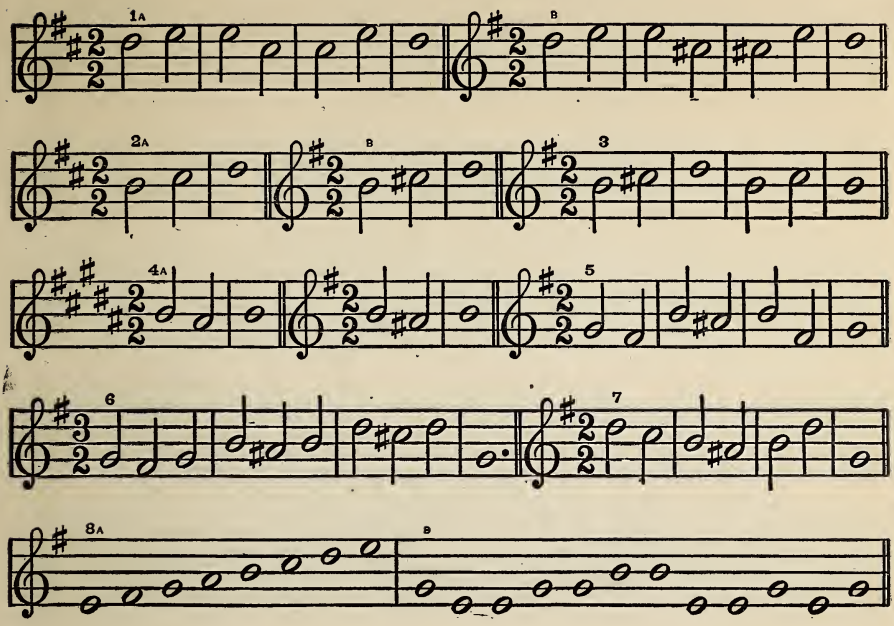


DIRECTIONS TO ABOVE CHART.

Ex. 2, the vocal drill, presents a new feature in the triplet. Teach by rote as before. Accent the first note of each triplet, yet make a difference between the first and the second half of the measure.

When thoroughly learned by rote, show the representation.

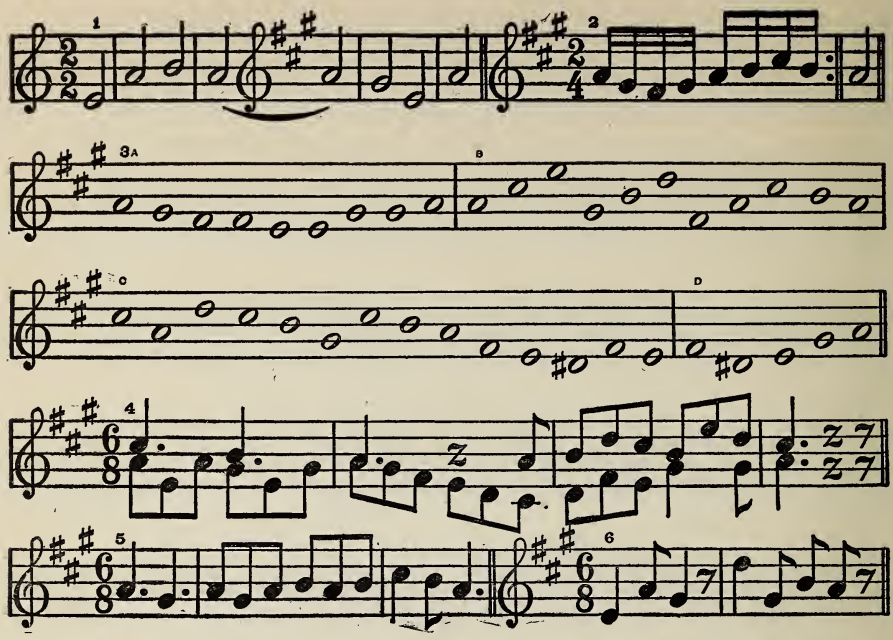
Ex. 4 gives a review of two part measure, and shows in parallel lines two representations of the same idea.



DIRECTIONS TO ABOVE CHART.

Ex. 1 gives practice on sharp four. 1A should be mastered and sung with la or loo, freely, then 1B should be sung with loo, the representation explained, and the proper syllables applied.

Ex. 8 gives practice in the minor. This should be made very familiar by frequent use.



DIRECTIONS TO ABOVE CHART.

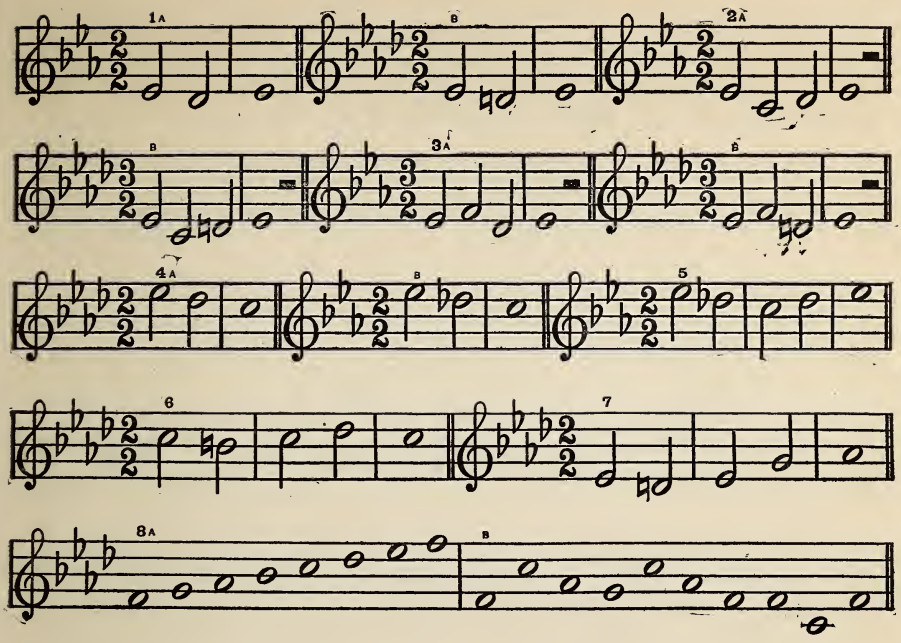
Ex. 1 gives further practice in modulation. The exercise should be repeated until the transition is made without hesitation.

Ex. 2 is a vocal drill. It should be used also for practice in singing four notes to a beat.

(1) Teach the exercise by rote, and practice it first for fluency, clearness, and rapid enunciation.

(2) Present the representation.

(3) Practice the beating with proper accent.



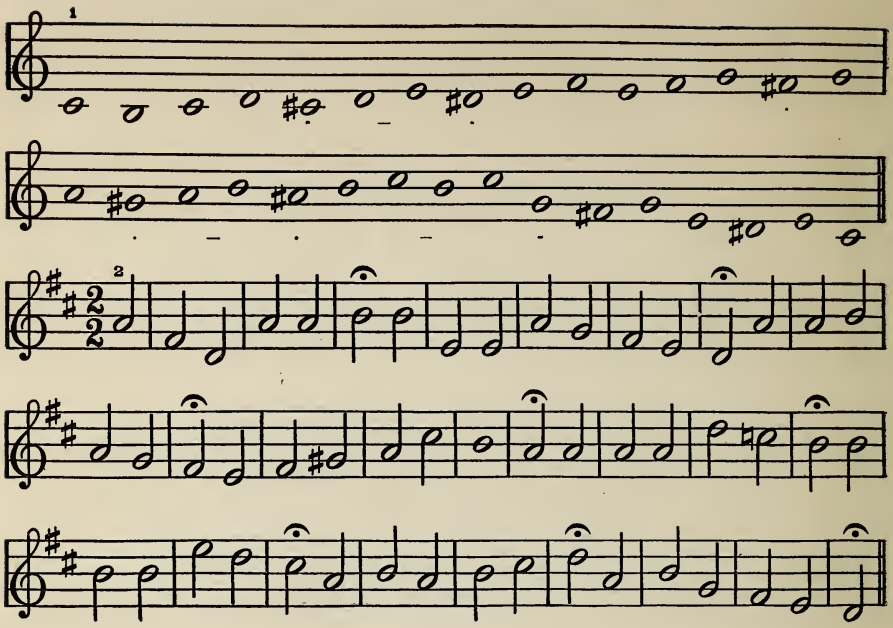
DIRECTIONS TO ABOVE CHART.

Ex. 1A and B, gives another representation of sharp four. Sing 1A, with the syllable loo, and when it is perfectly rendered, sing B with the same syllable; after which apply the syllables given below the notes, and impress the tone Fi upon the memory.

Exs. 2 and 3 should be practiced in the same manner.

Ex. 4A and B presents the new tone, flat seven. A is the key to B. Dwell upon the exercise until flat seven becomes perfectly familiar, and the proper syllable is readily applied to it.

Ex. 8 A is the normal minor scale. Practice it until learned and study the tone effects suggested by B.

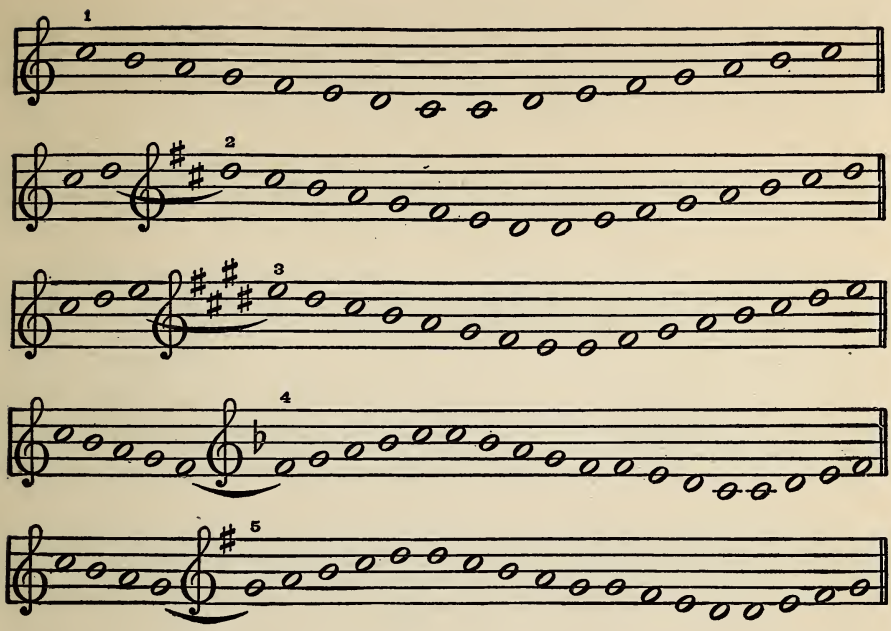


DIRECTIONS TO ABOVE CHART.

Ex. 1 presents all of the chromatic tones taken from above, with the ascending scale. This exercise should become perfectly familar, and be a part of the daily practice.

Ex. 2 is a choral melody, bringing in sharp four and flat seven as most frequently found in simple music.

Similar exercises should now be sung freely at sight from the book.



DIRECTIONS TO ABOVE CHART.

The art of teaching music is based upon precisely the same principles that govern the teaching of reading. Any teacher who can teach a class of children to read the primer can, by a similar process, teach them to read this chart.

(1) Teach the scale by rote as a melody, and when it is perfectly learned, show the representation of it upon Modulator No. 1.

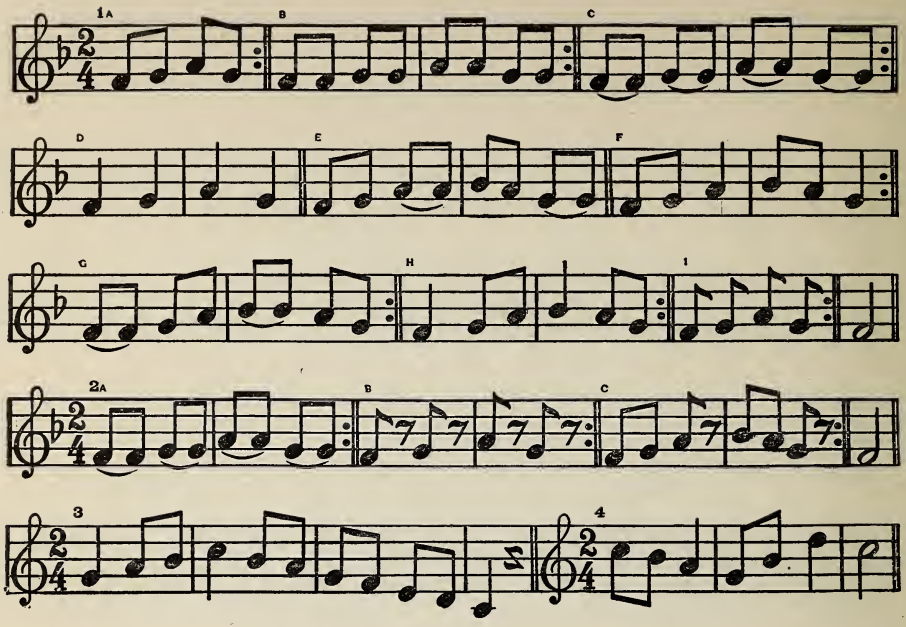
(2) Teach the children to connect each tone of the scale with the note which represents it, by moving the pointer up and down the scale while the children sing.

(3) As soon as the order of the tones is fixed, and the children's voices follow the pointer readily, move to scale (2). Sing *Do*, *Re;* hold *Re;* change *e* to *o* and then *o* to *Do*, still holding the same pitch. This gives *Do* of the new scale.

(4) Sing the new scale as the first was sung, and when familiar pass to No. 3. Sing *Do*, *Re*, *Mi;* hold *Mi;* change *e* to *o* and *o* to *Do*, holding the same pitch. This gives *Do* of the new scale.

(5) As soon as the new scale becomes familiar, pass to the next, and so continue till all have been sung and the children have gained: (1) the power to sing the scale freely up and down from the staff; (2) the ability to hold the tone and change the syllable; (3) the knowledge that the scale may begin on any staff degree, and that *the tones follow in the same order and relation from Do, wherever placed;* that each tone derives its effect from its relation to other tones and not from the position of the note on the staff.

(Do not attempt to explain the staff, clef, signatures, or notes.)



DIRECTIONS TO ABOVE CHART.

Ex. 1 presents a new rhythmic feature. New rhythms should be taught by *rote*, and the representation shown afterwards.

When 1A is learned by rote, unless otherwise directed, allow the children to place the right hand palm down upon the desk before them, and beat with one finger as they sing.

The finger should be firmly pressed down and held while two notes are sung, then raised slightly and pressed down again for the second two.

The teacher cannot be too exacting in requiring that the finger be held still while two notes are sung.

The steps in learning rhythm are similar in all respects to those taken in learning tone effect:

(1) The idea of the rhythm, presented orally, must be clearly in the mind.

(2) The physical effect—or the beating—must be mastered.

(3) The representation should be shown.

Here, as in reading simple phrases, the whole *figure* (measure) should be in the child's mind. He must recognize it as a whole, not note by note. Therefore, when taking up new exercises, time should be allowed for "thinking" the rhythm, and, so far as possible, the rendering should be with expression from the first.

All of the devices suggested for teaching phrases, given with Chart III., Series A, apply here.

When A has become perfectly familiar, B should be presented and treated in the same manner, and when mastered, it should be combined with A, and practiced until the pupils can pass freely from one to the other, keeping the beat. Then each of the succeeding forms of measure should be taken up, and when learned, combined with the others.

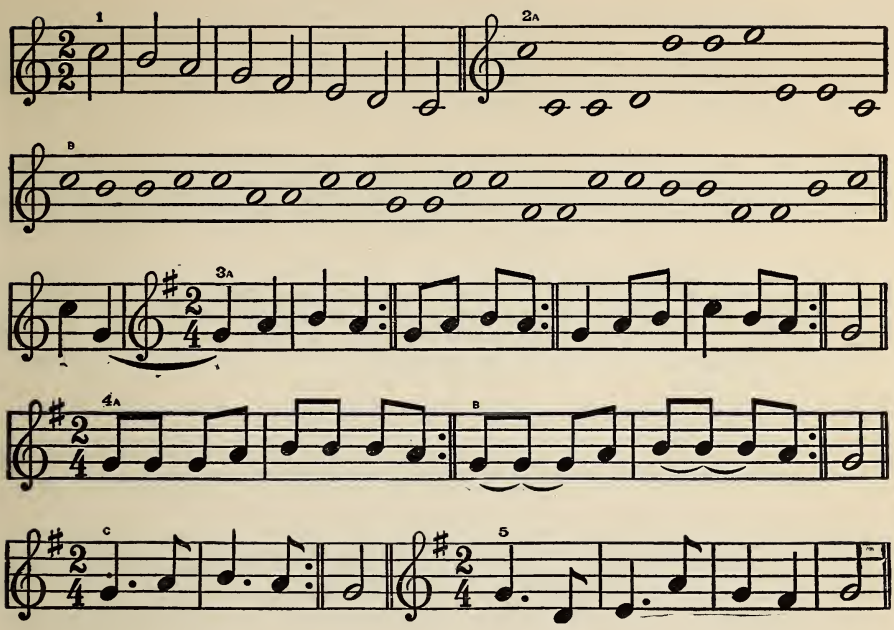
Daily practice on these forms will prove a great benefit. The teacher should indicate which is to be sung, and pass freely from one to another in irregular order, while the children keep the beat.

The exercise may be varied by allowing a child to point while the class sings; by calling upon individuals to sing; by requiring the children to write on slate or blackboard what the teacher sings; by calling upon individuals to point out the measures, as the teacher sings them in irregular order.

The explanation of the meter signature $\frac{2}{4}$ may well come in here.

Exs. 3 and 4 are simple applications of the forms of measures already taught. These should be followed by the exercises in the Primer containing this rhythm.

(For practice see Primer, pages 48, 49, and 50.)



DIRECTIONS TO ABOVE CHART.

Ex. 1 should be given with strong accents on the first note of each measure. Repeat until perfectly rendered.

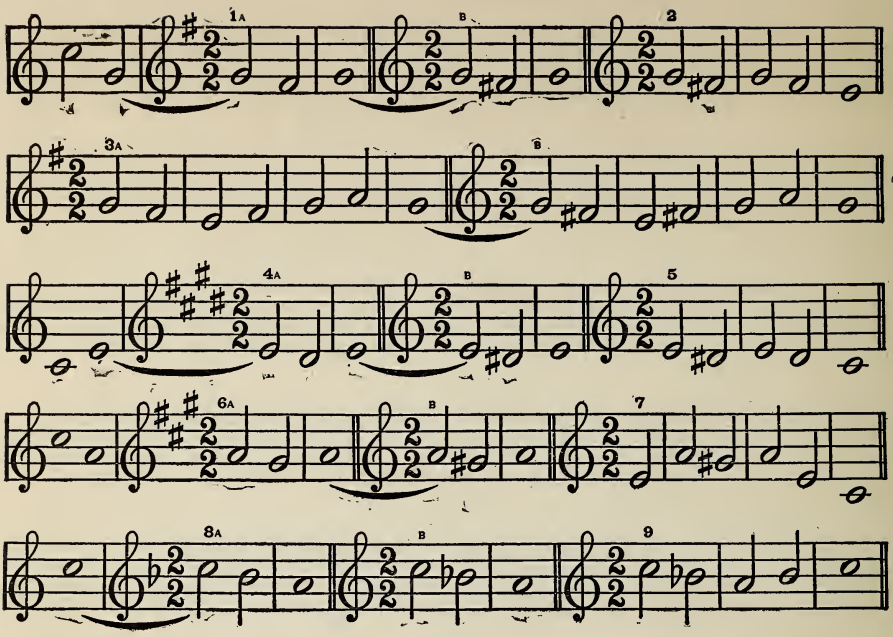
Ex. 2 is a tone drill. If the pupils are unfamiliar with the representation it may be necessary to pass over the intervening tones of the scale till the one to be learned is reached, then dwelling upon the two tones to be associated take them again and again till they are fixed on the pupils' memory.

The tone drills are given as a suggestion to the teacher; other combinations should be practiced from the scale.

Ex. 3 reviews some of the varieties of two part measures. If the rhythm is unfamiliar, teach the exercise by rote before showing the chart. When 3B is sung freely by imitation, accent the first and third notes, then allow the pupils to beat with the accents, thus getting them to sing two notes to a beat. Proceed with 3C in the same manner, and when B and C can be done separately, combine them, by pointing first to one, then to the other, until the class can sing the entire exercise in any order, passing from one to another without hesitation as the teacher points.

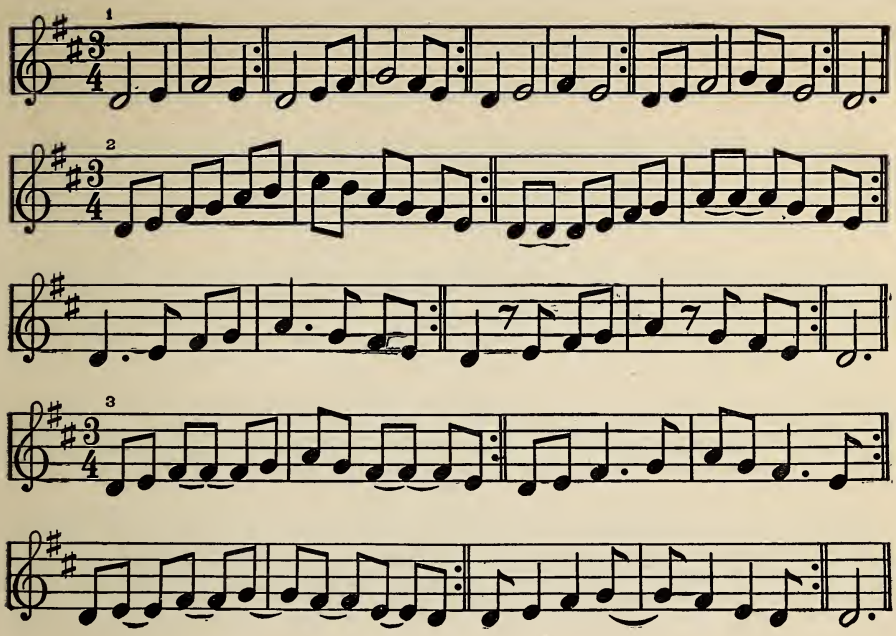
Ex. 4A, B and C, develops for the first time the unevenly divided beat. When A is sung perfectly, pass to B. Be should be given as indicated by the letters under the notes — which gives the effect of the dotted note represented in C. When B is learned the pupils will experience no difficulty with C.

Ex. 5 is for practice upon the new idea. When this is mastered, exercises in Music Reader No. 2, which involve the dotted note, should be studied.



DIRECTIONS TO ABOVE CHART.

The study of chromatic tones begins by reviewing sharp four and flat seven. In each case the key to the difficulty is given before the difficulty. It should be borne in mind that the representation may vary, but that the tone effect remains the same, and that on this chart are presented simply different ways of expressing the same idea. There is no difficulty in intonation, therefore, for whoever can sing La Si Do can sing Mi Fi Sol. The power comes from having clearly in mind the effect of La Si Do, then of knowing that Mi Fi Sol gives the same effect, and from practicing until one representation is as familiar as the other.

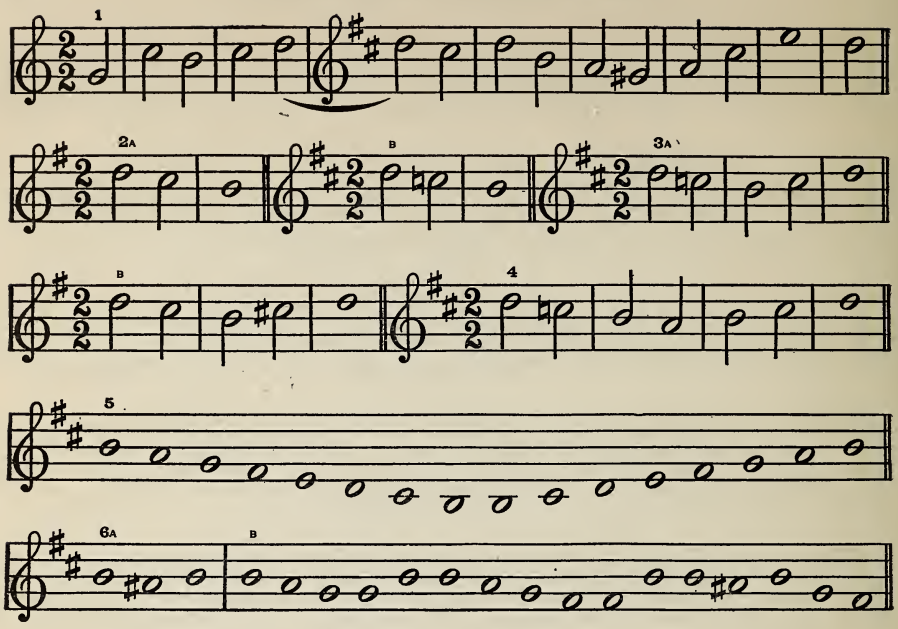


DIRECTIONS TO ABOVE CHART.

It is essential to rapid reading that the pupil should recognize the rhythms at sight. Each form of measure should become so familiar that the instant the eye rests upon it the effect becomes present to the mind. The rhythmic drill charts are intended for daily practice. The teacher should establish the feeling of the rhythm by singing some simple form of measure until the accent is felt by the class and they are able to keep the time steadily.

When the feeling is fully established the teacher steps to the chart, and moving the pointer from measure to measure, conducts the class through all of the exercises, pausing at first upon any measure that gives trouble, and developing those that are new. Before the exercise closes the class should be able to move from exercise to exercise without pause, in any order the teacher may select.

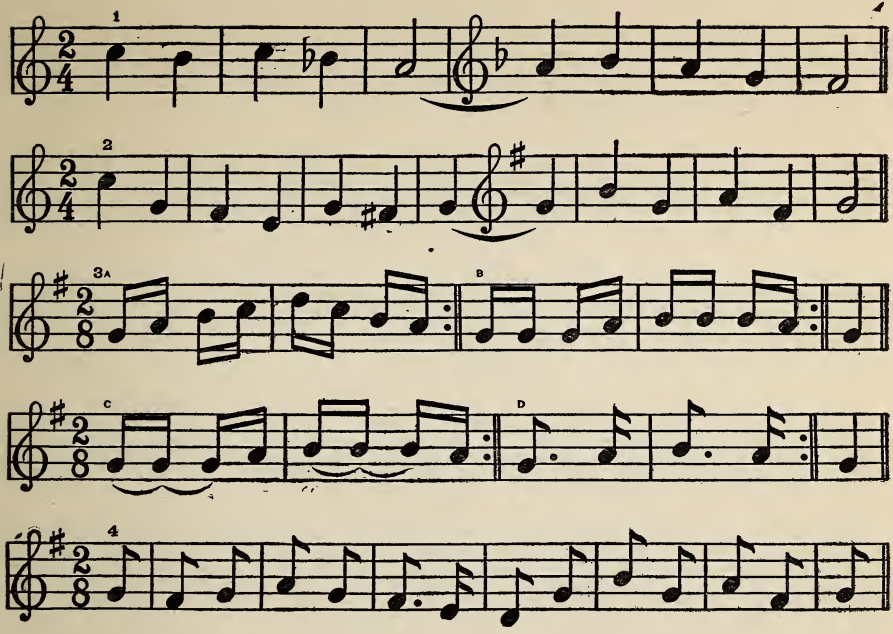
For practice, see First Reader, pages 15, 49, 53, 83, 85, 96, and 97.



DIRECTIONS TO ABOVE CHART.

Ex. 1 gives further practice in modulation. Ex. 2A, B, gives another representation of flat seven. A is the key to B. Ex. 3 A, B, combines the previous ideas. A is the key to B. Ex. 4 is for practice upon flat seven. Ex. 5 presents the Normal Minor Scale, and Ex. 6A, B, suggests the tone effects to be practiced from the scale, and then from the exercise itself.

Children may be required to write the scale exercises from memory.

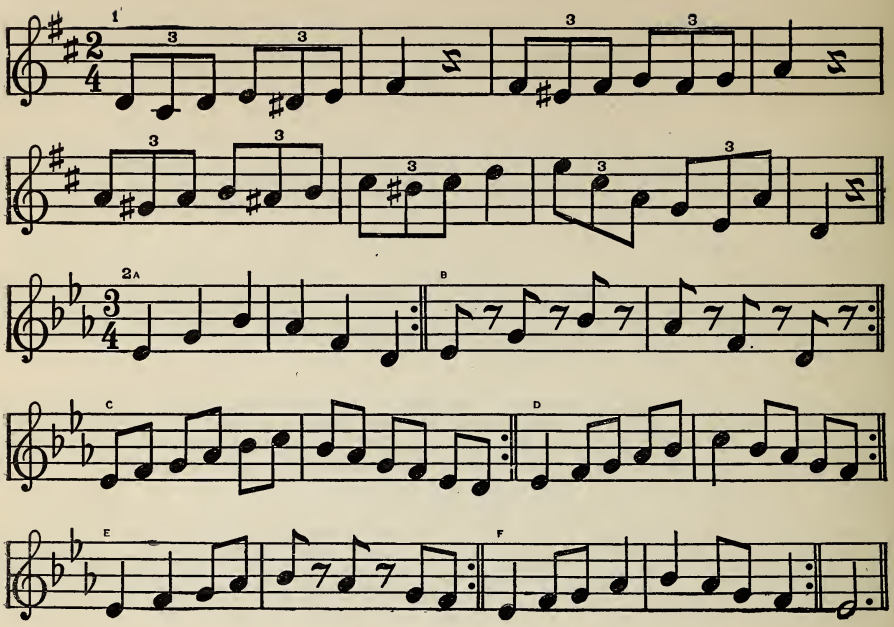


DIRECTIONS TO ABOVE CHART.

Exs. 1 and 2 are for further practice in modulation. The chromatic tone introduced should now be familiar to the pupils.

Ex. 3 gives the development of the dotted note in 2-8 meter. The method of conducting the exercise is described on page 4.

Each lesson should be followed by a dictation exercise, in which the children should be required to write the forms just learned, first from memory, then from dictation.



DIRECTIONS TO ABOVE CHART.

Ex. 1 reviews the sharped tones from above and the use of the triplet (3)

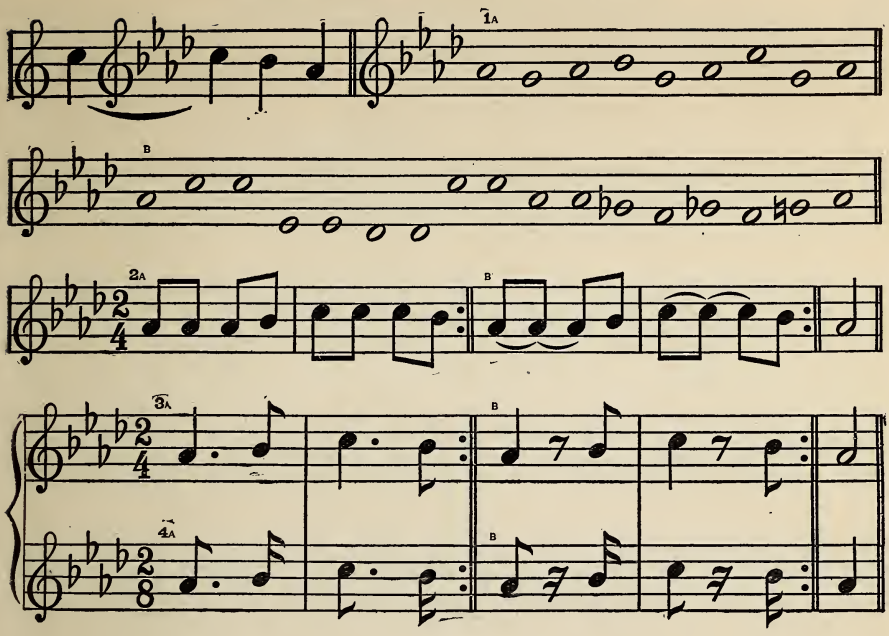
The names of the sharped tones are given below, so that those who have not learned them before may take this opportunity.

The first note of the triplet should be slightly accented.

Ex. 2 reviews the varieties of three part measure. Each section of the exercise should be studied by itself and then combined with the other parts.

The teacher should continue the exercise till the pupils can pass freely from section to section in any order without hesitation.

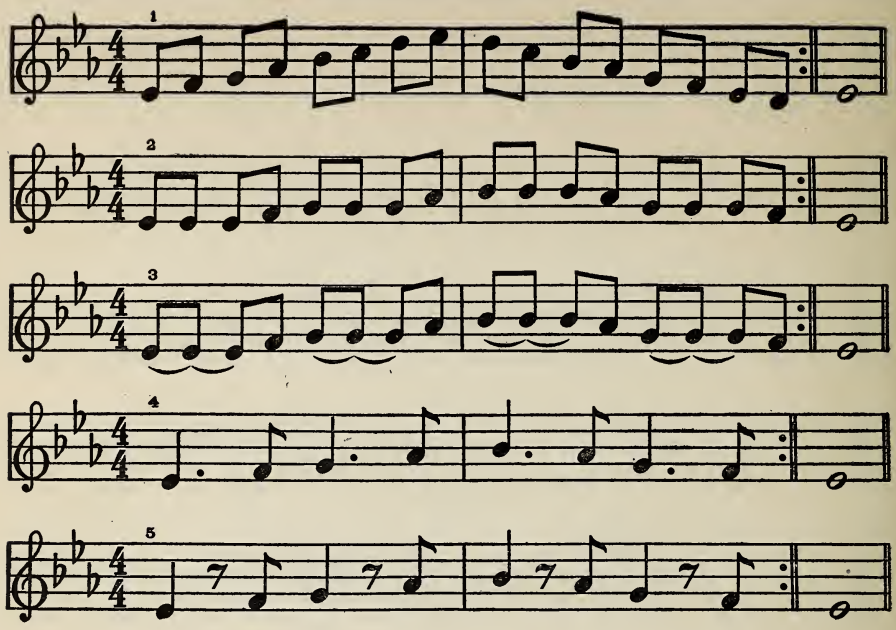
Such exercises as this are intended to fix the appearance and the effect of each variety of measure in the pupils' mind so firmly that the sight of the measure instantly suggests the rhythmic effect, and the sound of the measure instantly suggests the representation. The teacher should therefore require the pupils to write such rhythms from dictation, as well as to sing them at sight.



DIRECTIONS TO ABOVE CHART.

Ex. 2A, B, presents again the development of the dotted note, and introduces Ex. 3A, B, and 4A, B, — which present a principle of the very highest importance. When 3A is sung correctly, the attention of the pupils should be directed to 3B, and the fact brought out that the rests take the place of the dots, and simply indicate that the tone is to be short. The parallel in rhythm is placed here to show that the kind of notes used has no effect on the speed or tempo of the exercise, as 3 and 4 should be sung at the same rate, and one is no more difficult than the other.

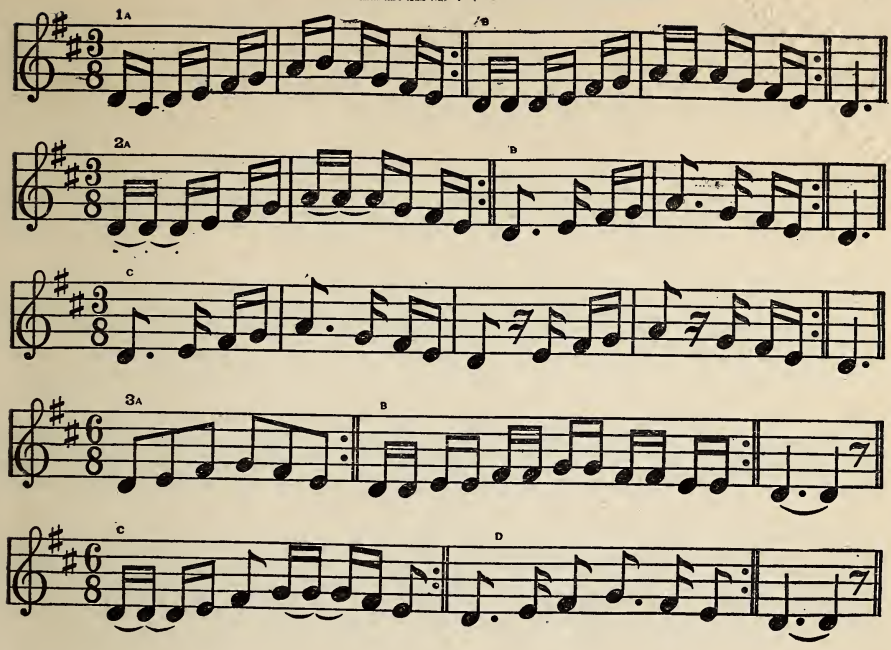
Require the children to write these rhythmic exercises from memory.



DIRECTIONS TO ABOVE CHART.

This page is devoted to the development of the dotted note in 4-4 meter, and to a further use of the rest to indicate a short tone. Practice as before.

When these forms are familiar, the children should be required to write them from dictation.



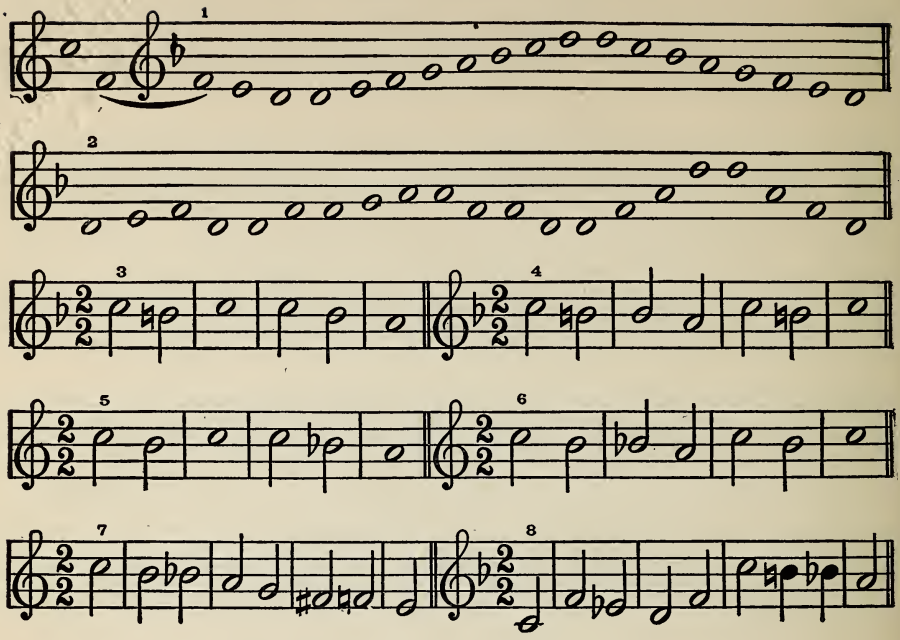
DIRECTIONS TO ABOVE CHART.

Ex. 1 presents the divided beat in 3-8 meter.

Ex. 2A, B, C develops the use of the dotted note in 3-8 meter, and illustrates the use of the rest to indicate a short tone.

Ex. 3 gives the same illustrations in 6-8 meter. Be careful to distinguish the 6-8 from the 3-8 meter by proper accents.

The children should be required to write the rhythms on slate or paper, from dictation. Attention should be called to the names of the musical characters, kinds of notes used, and the proper manner of making the clef.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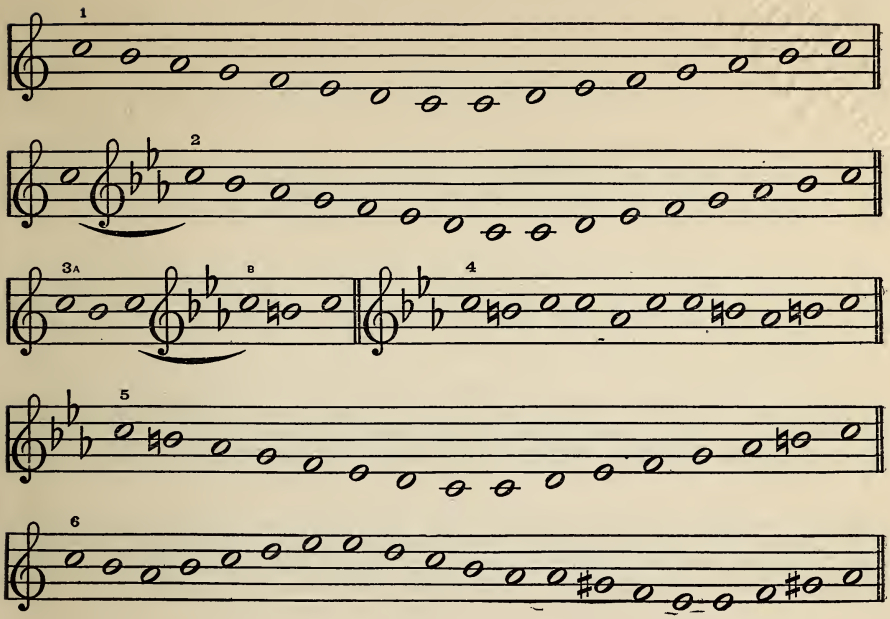


DIRECTIONS TO ABOVE CHART.

Ex. 1 is the major scale. It begins and ends on Do, and contains no chromatic tone.

Ex. 2 is the normal minor scale. It begins and ends on La, and also contains no chromatic tone.

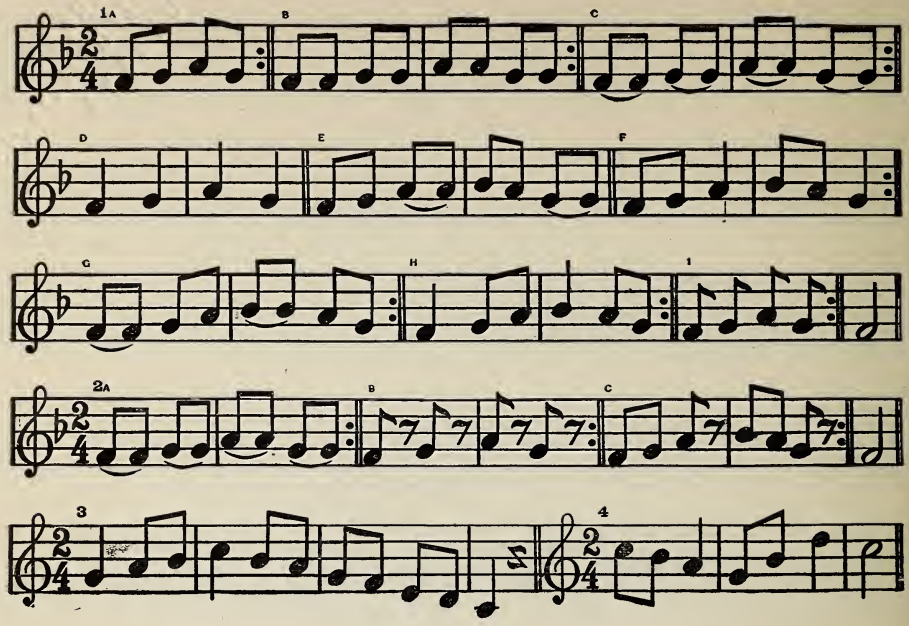
Ex. 3 presents the chromatic tone which appears in the next scale. The tone is called Ti, and the effect is shown by comparing it with Si, in 3A.

Ex. 4 presents the chromatic Ti in connection with Fa. Sing La, Ti, La (6 ♯5 6), then La, Fa, La (6 4 6), until Fa and La are fixed in the mind. Then sing La strongly, and touching Ti very lightly drop to Fa. By repeating this many times the pupils become accustomed to the new tone.

Ex. 5 is the scale, beginning and ending on La, with one chromatic tone, Ti or sharp five. This scale is called the Harmonic Minor scale.

Ex. 6 is also the Harmonic Minor scale.

The time spent on the Modulators must depend upon the ability of the class — but it is not expected in any case that all that is to be accomplished by them should be finished before going on. The Modulators are for daily practice and for reference; and exercises from them should form a part of every lesson.



DIRECTIONS TO ABOVE CHART.

Ex. 1 presents a new rhythmic feature. New rhythms should be taught by *rote*, and the representation shown afterwards.

When 1A is learned by rote, unless otherwise directed, allow the children to place the right hand palm down upon the desk before them, and beat with one finger as they sing.

The finger should be firmly pressed down and held while two notes are sung, then raised slightly and pressed down again for the second two.

The teacher cannot be too exacting in requiring that the finger be held still while two notes are sung.

The steps in learning rhythm are similar in all respects to those taken in learning tone effect:

(1) The idea of the rhythm, presented orally, must be clearly in the mind.

(2) The physical effect—or the beating—must be mastered.

(3) The representation should be shown.

Here, as in reading simple phrases, the whole *figure* (measure) should be in the child's mind. He must recognize it as a whole, not note by note. Therefore, when taking up new exercises, time should be allowed for "thinking" the rhythm, and, so far as possible, the rendering should be with expression from the first.

All of the devices suggested for teaching phrases, given with Chart III , Series A, apply here.

When A has become perfectly familiar, B should be presented and treated in the same manner, and when mastered, it should be combined with A, and practiced until the pupils can pass freely from one to the other, keeping the beat. Then each of the succeeding forms of measure should be taken up, and when learned, combined with the others.

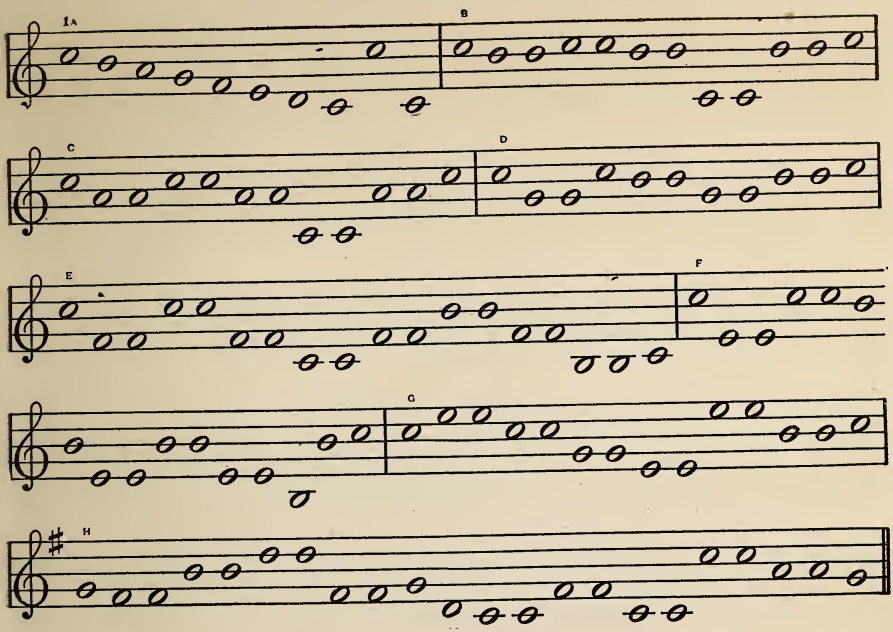
Daily practice on these forms will prove a great benefit. The teacher should indicate which is to be sung, and pass freely from one to another in irregular order, while the children keep the beat.

The exercise may be varied by allowing a child to point while the class sings; by calling upon individuals to sing; by requiring the children to write on slate or blackboard what the teacher sings; by calling upon individuals to point out the measures, as the teacher sings them in irregular order.

The explanation of the meter signature $\frac{2}{4}$ may well come in here.

Exs. 3 and 4 are simple applications of the forms of measures already taught. These should be followed by the exercises in the Primer containing this rhythm.

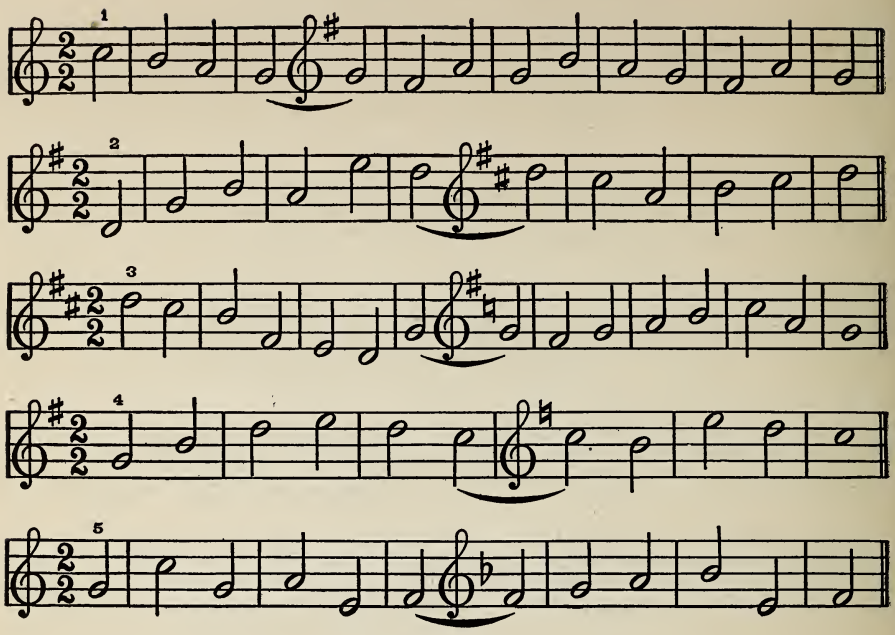
(For practice see Primer, pages 48, 49, and 50.)



DIRECTIONS TO ABOVE CHART.

The exercise above is for tone drill. Each tone of the scale is studied in turn and its relation to Do established. This, like the Modulators, is for daily use.

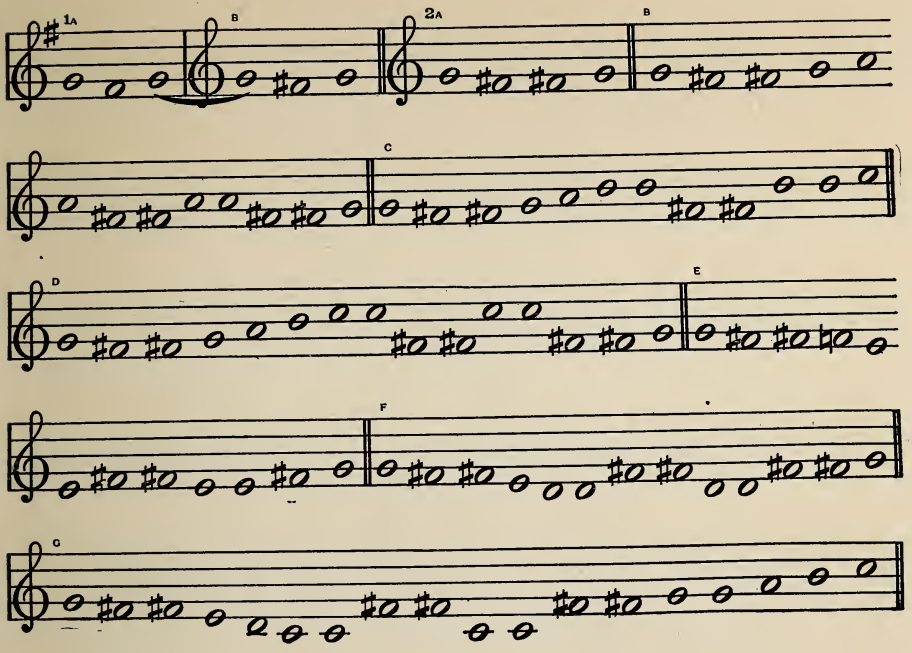
The teacher should conduct the exercise, pointer in hand, using the pitch pipe at every return to Do, to be sure that the pupils keep up to the pitch. Move the pointer verv slowly, and dwell upon the tones until the effect is fully established.



DIRECTIONS TO ABOVE CHART.

Do is called the key note.

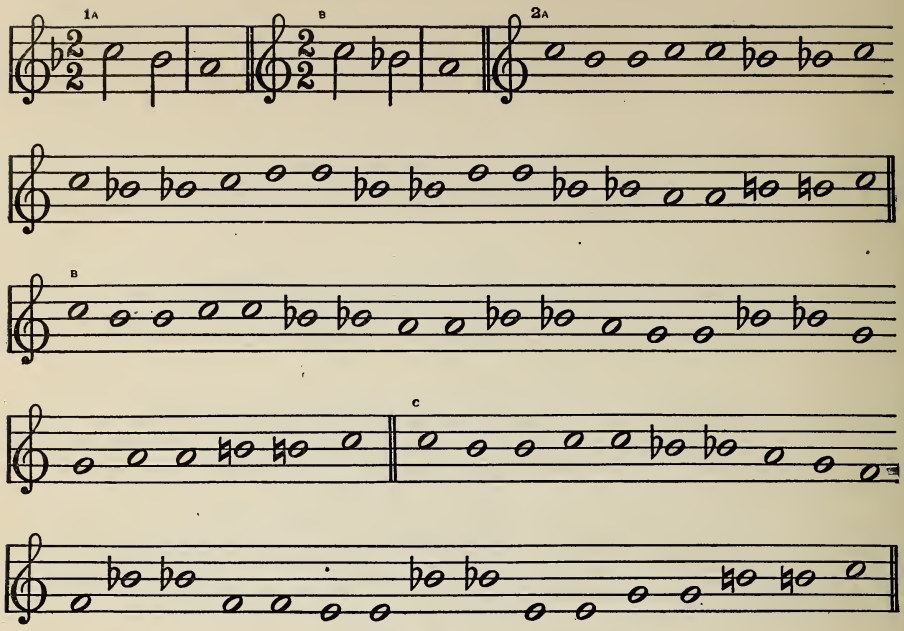
When we change the position of Do on the staff we are said to change the key. When the key changes the tones assume new relations, the effect of which is readily detected by the ear. These exercises should be practiced until the change of Do is made without the slightest hesitation or break in the music.



DIRECTIONS TO ABOVE CHART.

Chart 5 is a summary of the teaching of sharp four (♯4) or Fi. A very brief daily exercise from this chart, advancing slowly from day to day, will make sharp four one of the most familiar of tones, and enable the pupils to take it with ease from every other tone of the scale.

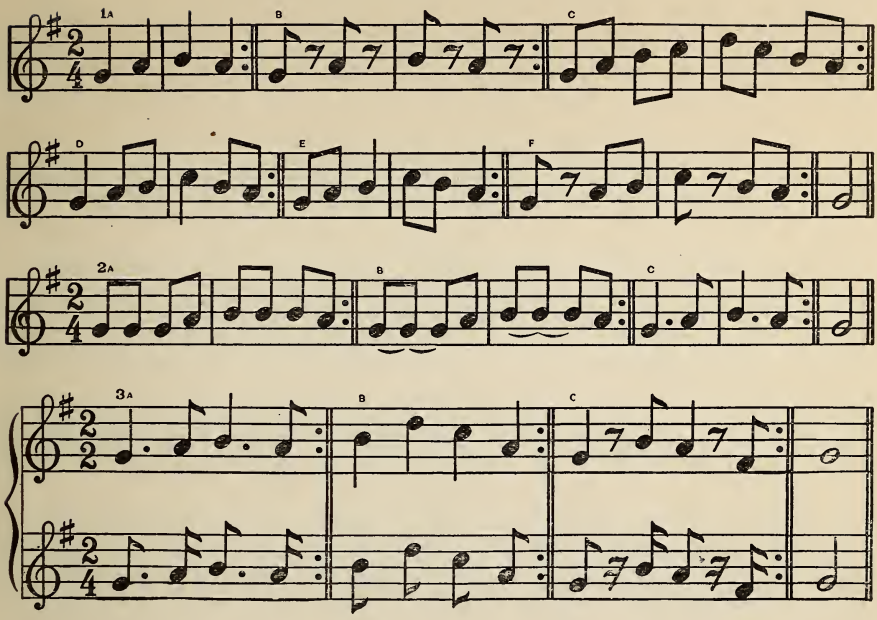
(For practice see Natural Music Reader Number Two, pages 15, 16, 18, 21, 38, 81, 87, and 128.)



DIRECTIONS TO ABOVE CHART.

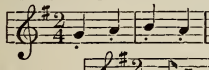
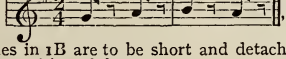
Chart 6 is a summary of the teaching of flat seven (♭7) or Se. Very brief daily exercises should be given from this chart till the tone is perfectly familiar and readily taken from every other tone.

(For practice see Natural Music Reader Number Two, pages 23, 46, 56, 70, and 91.)



DIRECTIONS TO ABOVE CHART.

This chart is devoted to the development of the new rhythm. Exs. 1 and 2 review the previous work. The exercises should be studied in order, and as each is mastered in turn, it should be combined with those that go before.

Beginning with 1A, sing the exercise smoothly with perfect intonation, accenting the first note of each measure. Then call attention to 1B, and to the fact that this exercise is but a very slight modification of what went before. Thus: when it is desired to indicate that the tone is to be short, dots may be placed under the notes, thus;  , but the same effect is expressed by using notes of another value, with rests after them, thus:  , so that 1A and 1B are to be treated precisely alike, excepting that the tones in 1B are to be short and detached. No change in beating is necessary, as in both cases a note is to be sung with each beat.

As soon as 1A and 1B are properly understood, the class should sing, as the teacher points alternately to them, being sure to bring out the difference.

The teacher should sing one or the other and ask the pupils to tell which she sings, and still further familiarity may be gained by requiring the children to write similar rhythms from dictation. (See directions in Music Reader No. 3.)

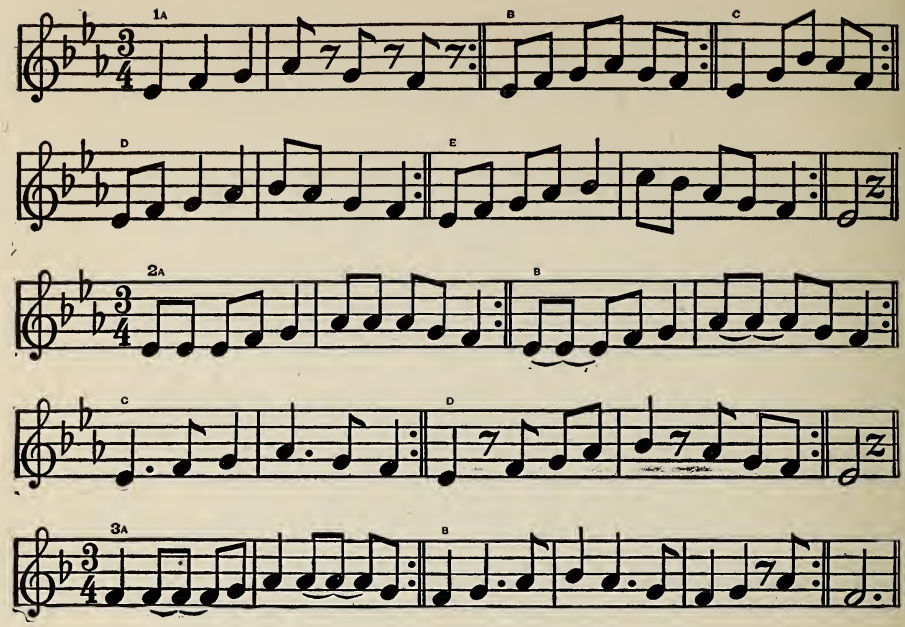
1C, teach the children to sing this exercise freely by note (see directions for Vocal Drill, Music Reader No. 3 Page 4,) and when learned, accent the first and the third notes, then beat with the accents, and combine with those previously learned.

1D, E and F, should be mastered in the same way, and these forms studied separately and in combination till the sight of the form brings the rhythm instantly to mind.

Ex. 2A, B, and C reviews the unevenly divided beat. When 2A is sung freely proceed to 2B, which gives the effect of 2C. When 2C is mastered combine with the exercises which precede it, and practice as before.

The teacher should now require the pupils to write the forms from dictation, and to point them out on the chart as she sings them in irregular order.

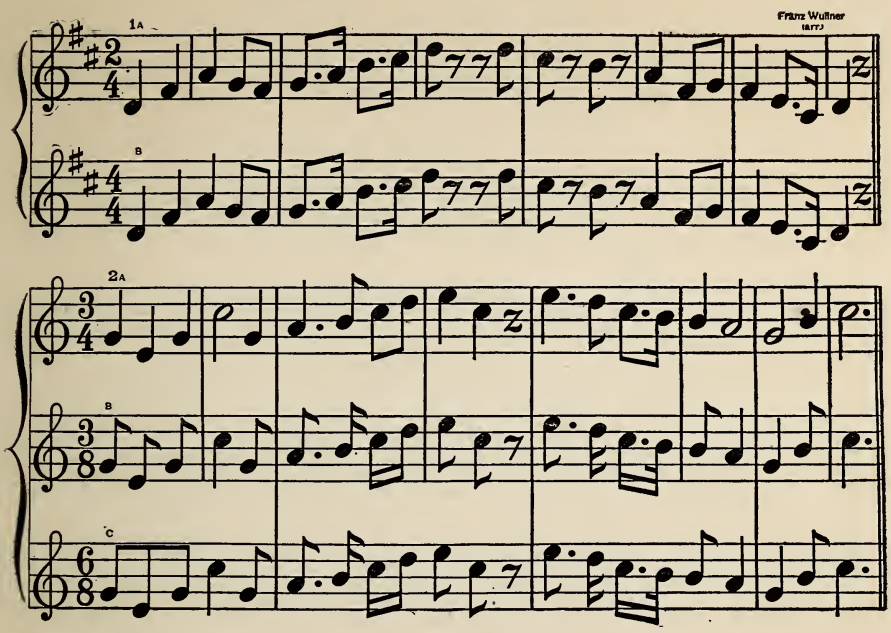
Ex. 3 contains the advance step of the lesson. When 2C is familiar, require the pupils to sing it with one beat for each measure, then call attention to 3A and explain the representation of the idea in 2-2 meter; show that the measure in the parallel below is but another expression of the same idea, and consequently presents no new difficulty. Go through the exercise showing the relation of each part to what has gone before, and practice the forms until they become familiar.



DIRECTIONS TO ABOVE CHART.

The principal varieties of three part measure are developed on this page. The teacher should not attempt to master all of the difficulties at once but return for a short drill each day, until the pupils easily recognize and give freely the same forms in the book. The directions on page 7 apply here.

Great difficulty is sometimes experienced in getting the pupils to see the connection between these drill exercises and the exercises in the book. They will perform easily from the chart but fail utterly in the book. The reason for this is obvious to the experienced teacher. It is simply because the pupils learn the exercise as a whole, and locate it on the chart, so that when the teacher points they give the required form without getting any more distinct impression of it than its location and surroundings. Really to fix the figures (measures) on the eye and the mind, dictation and copying will be necessary, as well as all of the devices used by primary teachers in correcting the same fault in black-board and chart exercises with words.

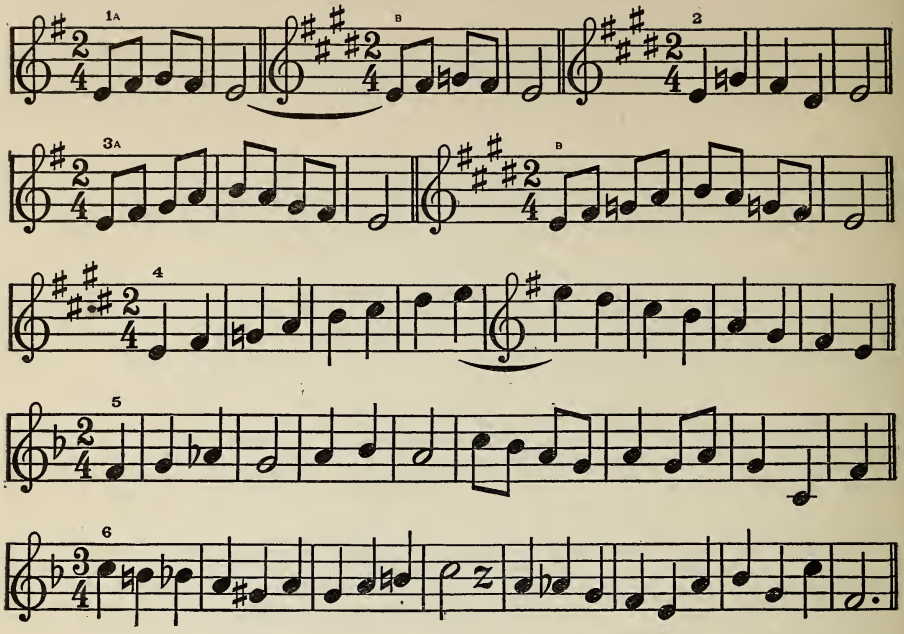


DIRECTIONS TO ABOVE CHART.

Ex. 1 enables the teacher to show the pupils that the mastery of two part measure gives the power to sing the same forms when used in four part measure. There should be no failure, however, to distinguish the difference between the two and the four part measure by proper accents.

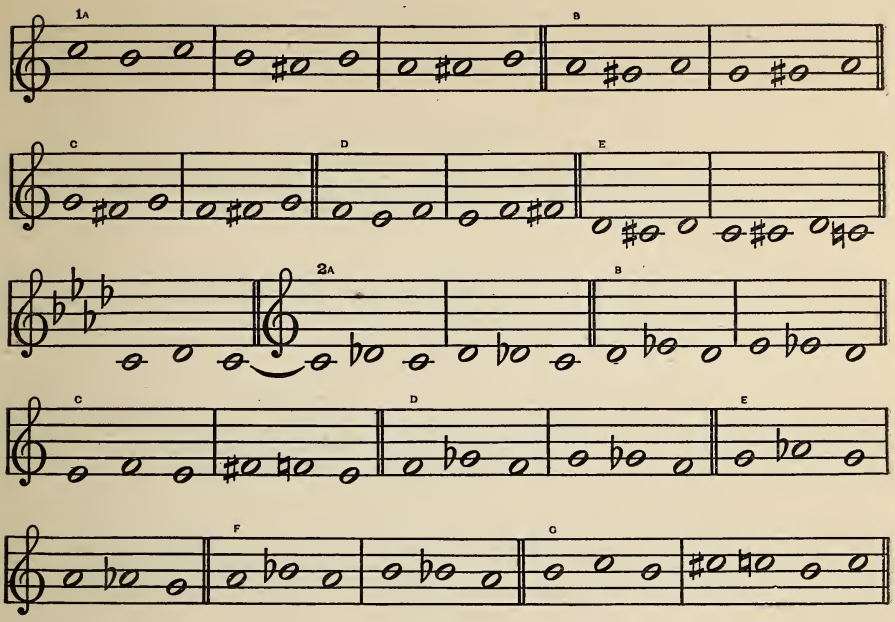
Ex. 2A, B, and C continues the study of three part measure. It not infrequently occurs that pupils fancy that the difficulty varies with the variety of notes used. These exercises are to impress on the mind the fact that these are but different representations of the same idea.

The children should be required to change exercises from 3-4 meter so as to represent them in 3-8 meter, and the reverse, that they may become perfectly familiar with the characters, and show a full appreciation of the teaching.



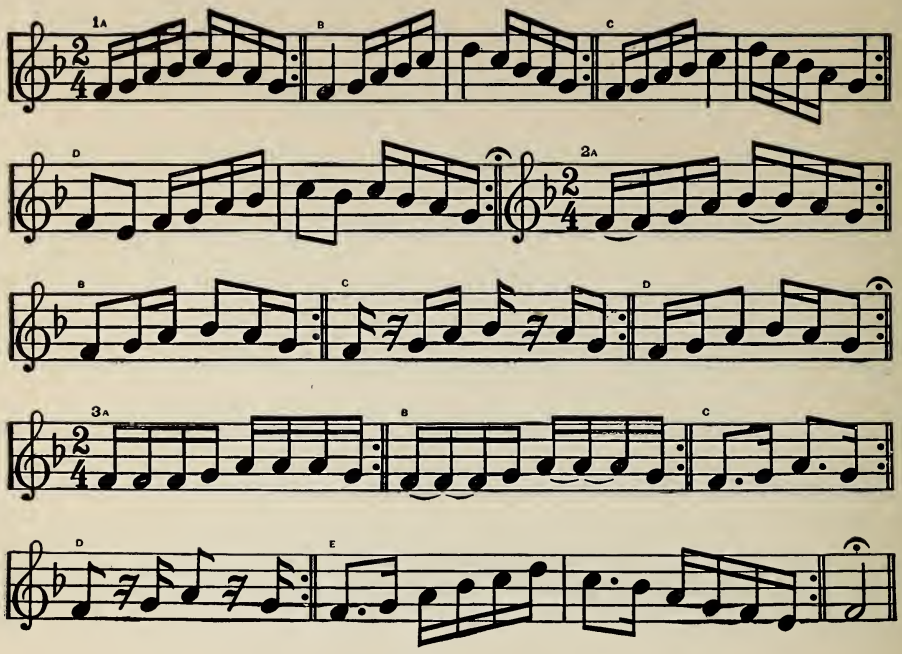
DIRECTIONS TO ABOVE CHART.

Next to the chromatic tones already studied (♯4, ♭7, ♯5), flat three (♭3) is perhaps most important. With the effect of this tone the children are already familiar, as it is felt when we sing La, Si, Do. It only remains to become familiar with the representation, and to learn to recognize it in new combinations. The study of this chart should be reviewed whenever exercises in the book containing this difficulty are to be studied.



DIRECTIONS TO ABOVE CHART.

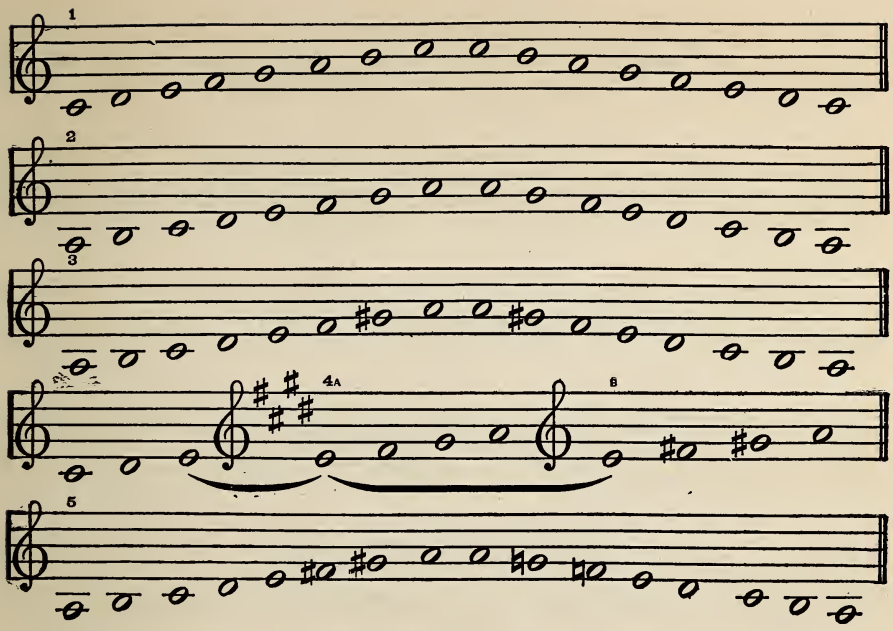
In previous charts the chromatic tones have all appeared with their names. Before beginning the study of this chart the teacher should make sure that the pupils are familiar with them. As the study is sequential, the mastering of the exercise to the first double bar opens the way for the correct rendering of the whole. Care should, therefore, be taken in fixing the first unit or element. A few minutes should be spent upon these exercises each day.



DIRECTIONS TO ABOVE CHART.

It is essential to rapid reading that the pupil should recognize the rhythms at sight. Each form of measure should become so familiar that the instant the eye rests upon it the effect becomes present to the mind. The rhythmic drill charts are intended for daily practice. The teacher should establish the feeling of the rhythm by singing some simple form of measure until the accent is felt by the class and they are able to keep the time steadily.

When the feeling is fully established the teacher steps to the chart, and moving the pointer from measure to measure, conducts the class through all of the exercises, pausing at first upon any measure that gives trouble, and developing those that are new. Before the exercise closes the class should be able to move from exercise to exercise without pause, in any order the teacher may select.

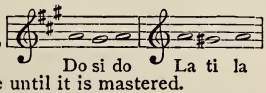


DIRECTIONS TO ABOVE CHART.

The fundamental idea which runs through the various series of charts has been fully set forth; but as we proceed to present expressions of a still more complex character it is well for the teacher to remember that the complexity is in appearance only, and that, if the ideas have been mastered by previous study, it only remains to become familiar with the expression.

In this case Ex. 1 is the major scale. It should be used as a whole and also as a means of bringing out the effect of each tone. The exercise should be conducted by the teacher, pointer in hand, and the class should take the notes in order or skip about as the teacher indicates.

Ex. 2 is the Normal Minor scale, beginning and ending on La and containing no chromatic tone. This scale should be practiced daily.

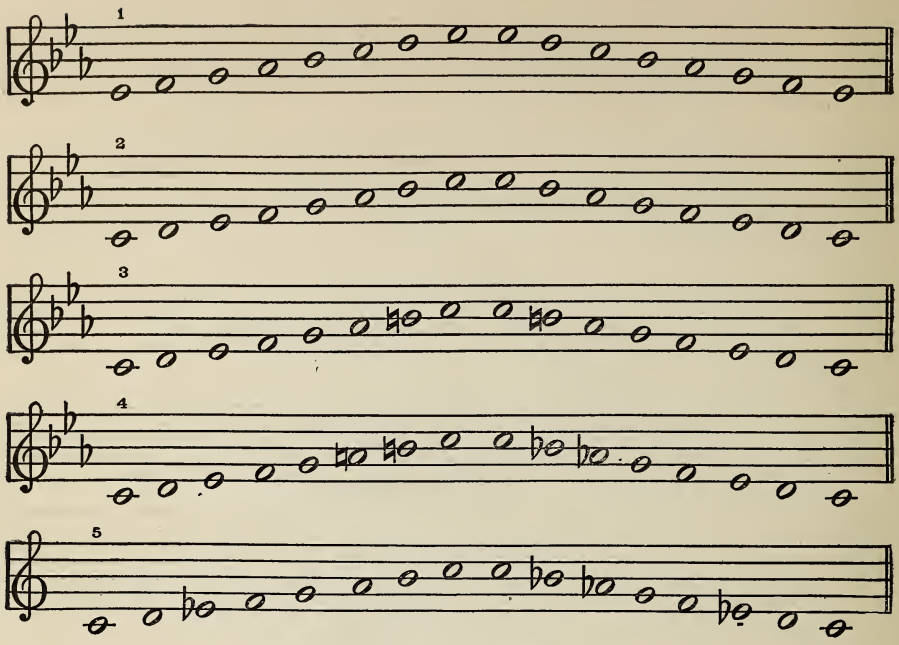
Ex. 3 is the Harmonic Minor scale. The chromatic tone Ti (♯5) requires special study. La, Ti, La, and Do, Si, Do sound alike, 

but the skip from ♯5 to 4 requires special care. Dwell upon this scale until it is mastered.

Ex. 4 prepares the way for the Melodic Minor scale, the last form to be mastered.

It contains two chromatic tones ascending, which are omitted, however, in descending. The chromatic tones ♯4 and ♯5 give the effect on Re, and Mi, so that Mi, Fi, Ti, La, and Do, Re, Mi, Fa sound alike. As Do, Re, Mi, Fa, are already familiar, it only remains to give the same pitches using the syllables Mi, Fi, Ti, La, and when this can be done to sing these tones in connection with the other tones of the scale. The descending scale of the Melodic Minor is like the Descending Normal Minor which is already familiar.

The use of the Modulator should form a part of every lesson.



DIRECTIONS TO ABOVE CHART.

This Modulator contains precisely the same idea that appears on Modulator 7, but the expression is different, and therefore must be made familiar.

Ex. 1 is the Major scale again.

Ex. 2 is its relative Normal Minor.

Ex. 3 is the Harmonic Minor.

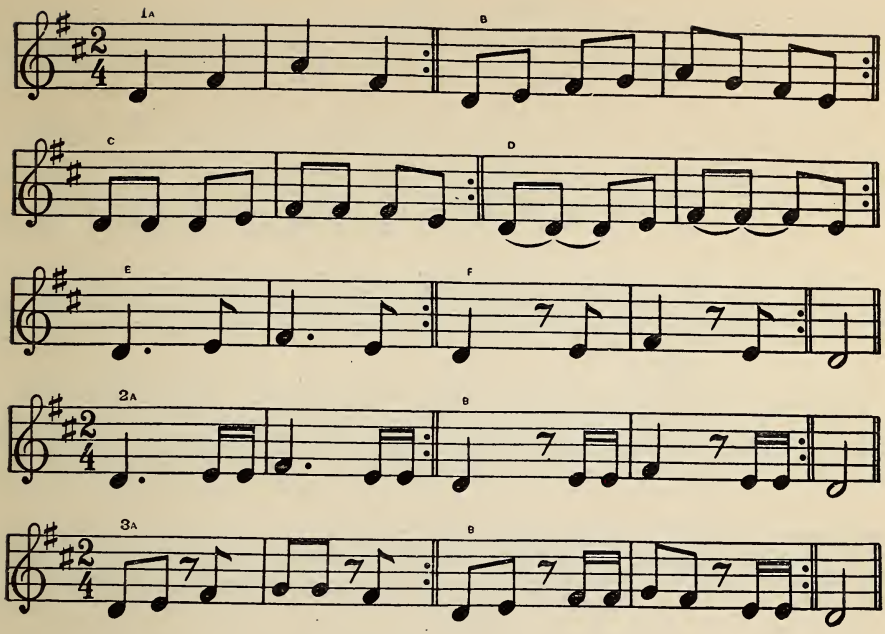
Ex. 4 is the Melodic Minor.

So far the differences of expression are due to the key signature, and should be already perfectly familiar representations.

Ex. 5 is a different expression of the idea that Ex. 4 conveys. This expression is exceedingly important. It gives us the power, when mastered, of singing flat three, or Me, as a scale tone between Re and Fa, and also command of the very common but troublesome expression Do, Se, Le, Sol (8 ♭7 ♭6 5).

The method of study is simply to master Ex. 4 and then practice Ex. 5, giving the same tones, but using the syllables required by the representation.

A few minutes spent on this exercise at the opening of the singing lesson will be very helpful.



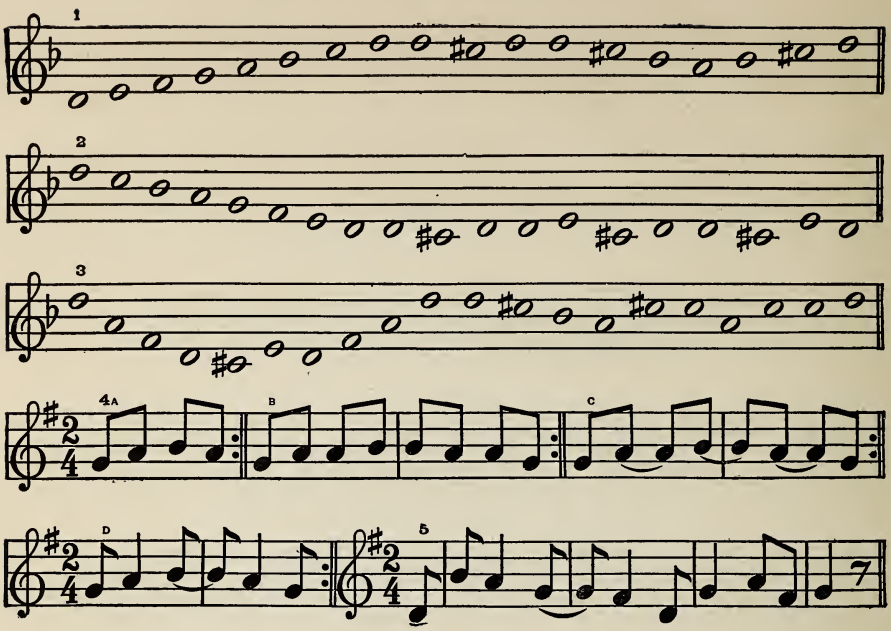
DIRECTIONS TO ABOVE CHART.

By carefully following the order of development in this chart the pupil is led by easy steps to a complete mastery of the rhythms represented.

Ex. 1 contains nothing new, yet frequent drill upon these forms of measure should be given.

In F the pupil's attention should be directed to the office of the rest. He should remember that it simply takes the place of the dot, and indicates that the note before it is to be short.

Exs. 2 and 3 are simple variations of the different forms in Ex. 1.



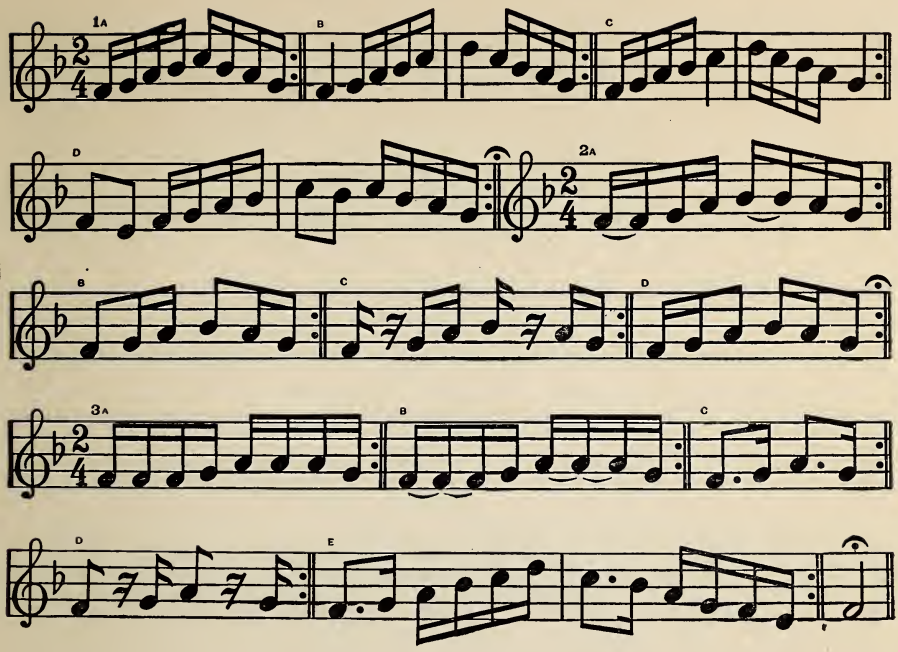
DIRECTIONS TO ABOVE CHART.

Exs. 1, 2, and 3 are for drill upon the tones of the Minor scale. Practice upon these and similar combinations should form a part of each lesson.

The teacher should use the pointer to guide the pupils. The order in which the tones are taken must be varied to suit the ability of the pupils.

Ex. 4. The method by which syncopation may be studied is here illustrated. The pupils should be required to give two beats for each measure.

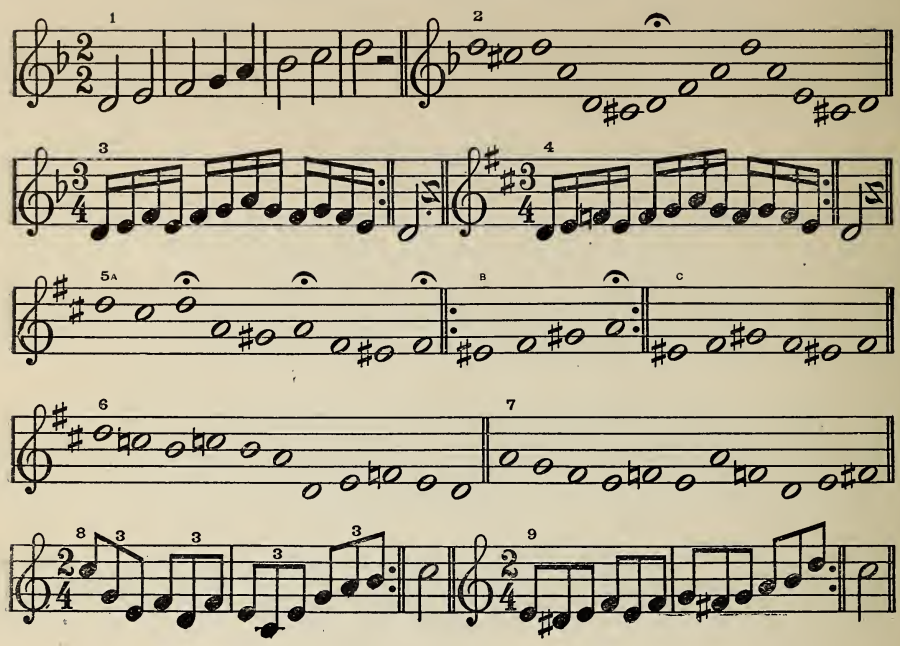
Return to this exercise frequently for drill.



DIRECTIONS TO ABOVE CHART.

It is essential to rapid reading that the pupil should recognize the rhythms at sight. Each form of measure should become so familiar that the instant the eye rests upon it the effect becomes present to the mind. The rhythmic drill charts are intended for daily practice. The teacher should establish the feeling of the rhythm by singing some simple form of measure until the accent is felt by the class and they are able to keep the time steadily.

When the feeling is fully established the teacher steps to the chart, and moving the pointer from measure to measure, conducts the class through all of the exercises, pausing at first upon any measure that gives trouble, and developing those that are new. Before the exercise closes the class should be able to move from exercise to exercise without pause, in any order the teacher may select.



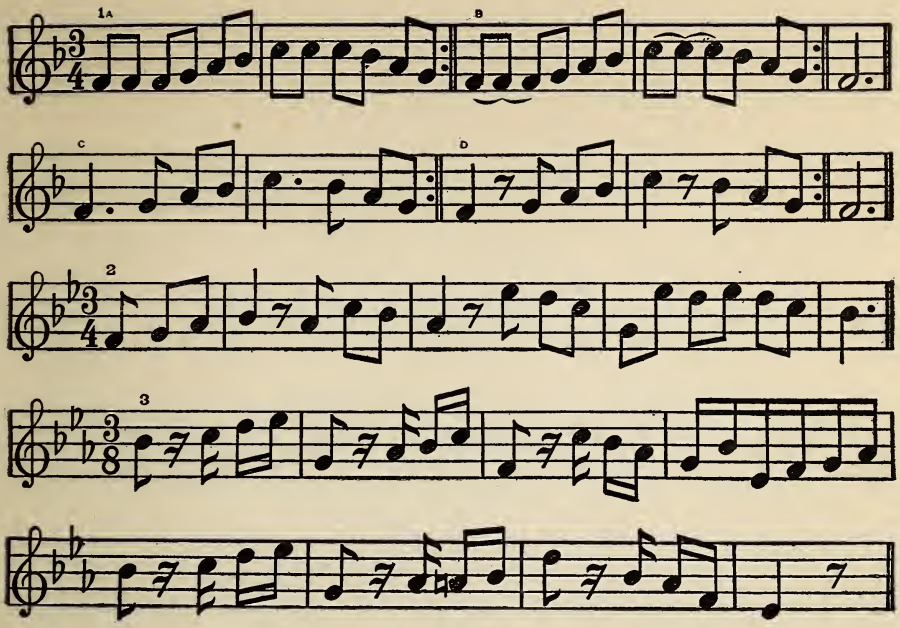
DIRECTIONS TO ABOVE CHART.

Ex. 1 is the Normal Minor scale. Dwell upon it until it is perfectly familiar, then using the pointer practice the intervals from it.

Ex. 2 presents the characteristic tone of the minor (sharp five). The intervals are for practice, with others that the teacher may suggest.

Exs. 3 and 4 are two representations of the same sounds. From these exercises give — 1st, rhythmic practice, giving four notes to one beat, holding the finger down each time while four notes are sung; 2d, practice on flat three or Me. Give Ex. 3 with the syllables, then when familiar, with loo. Sing Ex. 4 with loo, and when the pupils give it freely apply the syllables, fixing on the pupil's mind the name of flat three or Me.

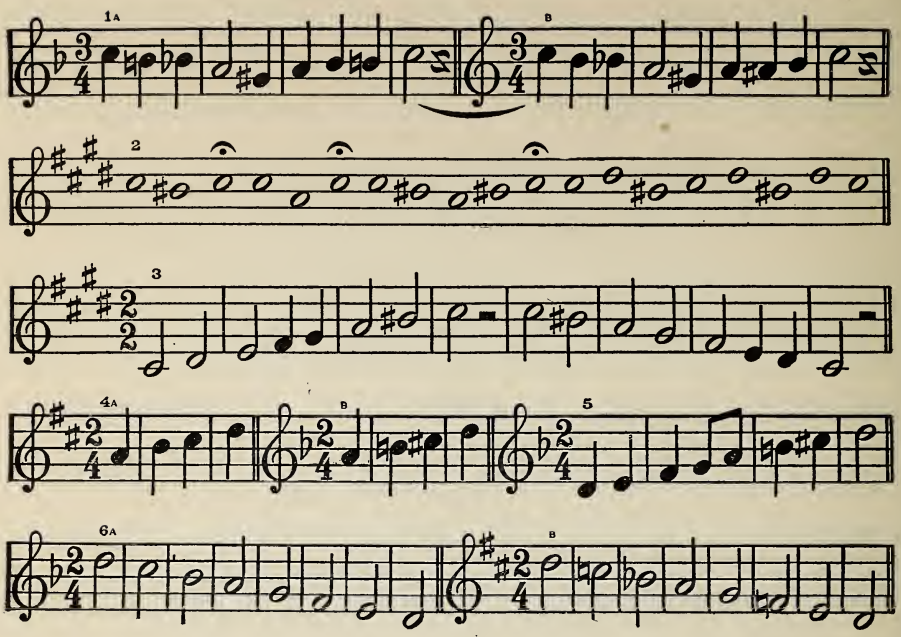
Ex. 5 is for chromatic practice. Use the pointer and dwell upon the tones that give trouble.



DIRECTIONS TO ABOVE CHART.

This chart reviews the dotted note in 3-4 meter, and gives an application of its use in Ex. 2 and 3. It should be remembered that the eighth rest in 1D simply takes the place of the dot, and the difference between 1C and 1D is very slight.

Ex. 3 gives another representation of the same idea that Ex. 2 contains, the difference being in the representation of the rhythm only.



DIRECTIONS TO ABOVE CHART.

Exercise 1A and B are two representations of the same effect. Both representations should become perfectly familiar. The tone successions which they represent should be taught by rote. The teacher first being perfectly familiar with the exercises, teaches them orally, then presents the chart and causes the children to sing as she points, taking care that the proper syllables are applied to each tone.

Ex. 2 is for drill upon ♯5 or Ti. Pass slowly over the notes with the pointer, dwelling on the important points, and repeating each interval till it is fixed on the mind.

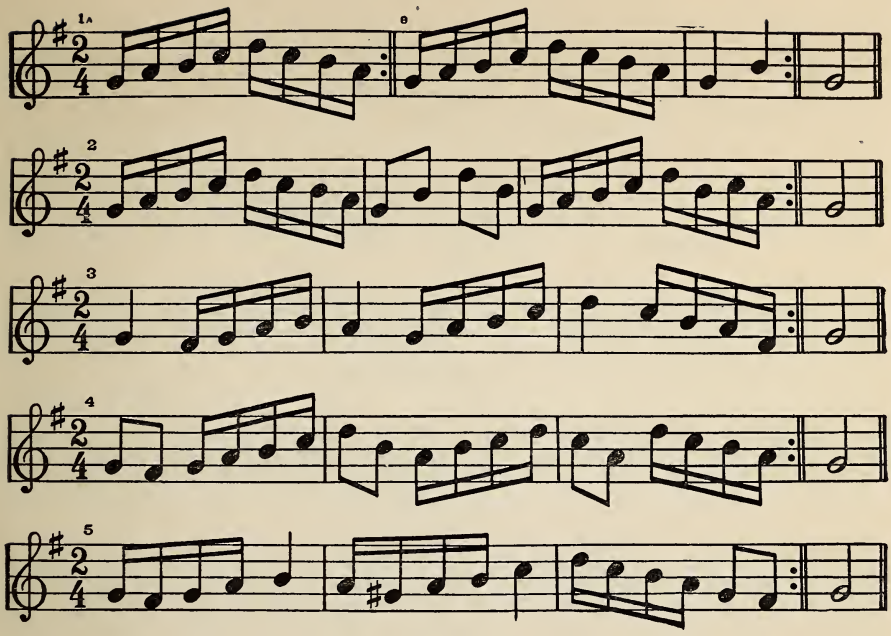
Ex. 3 is an application of Ex. 2 in the Harmonic Minor scale. These scales should become perfectly familiar to both ear and eye before they are left.

Ex. 4A and B sound alike. 4A is the key to 4B.

Ex. 5 is an application of 4B in the Melodic Minor scale ascending. Having practiced 4B until 3 ♯4 ♯5 and 6 become perfectly familiar, practice Ex. 5 up to Mi. When this part is also learned combine them in the whole scale and practice till learned. If the age of the pupils justifies it, the teacher may call attention to the fact that this Melodic Minor scale is simply a combination of two scales, and the relation of the two scales may be explained.

Exercise 6A and B sound alike, being two representations of the Minor scale descending. The first (Ex. 6A) will be perfectly easy, and it is only necessary to practice the same tones with different syllables to learn Ex. 6B.

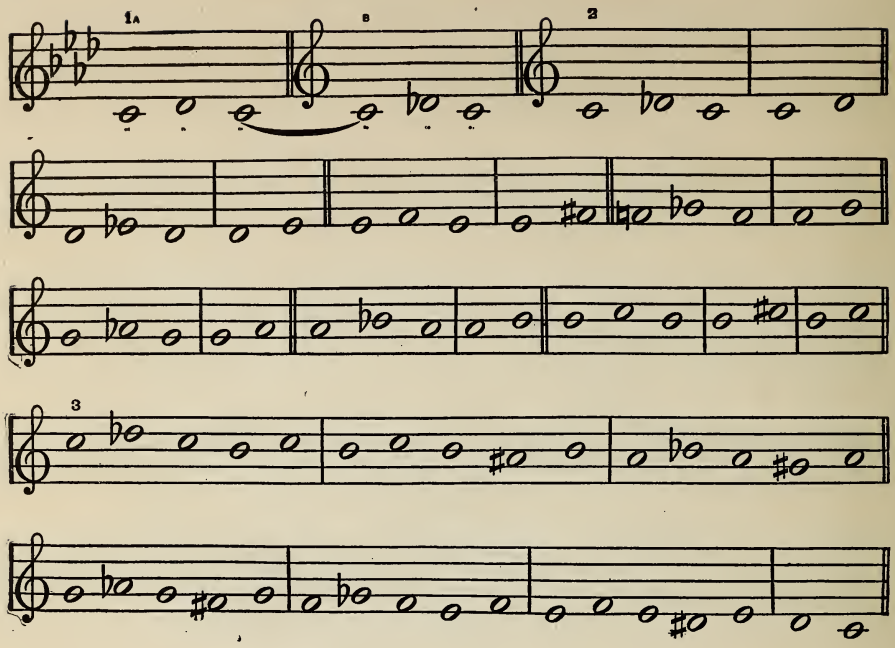
The importance of Ex. 6B cannot be over-estimated. Familiarity with this scale gives us ♭7 ♭6 and ♭3, three most important tones.



DIRECTIONS TO ABOVE CHART.

The rhythms presented on this chart have already been presented by rote. If the pupils are unable to sing four notes to one beat, cause them to sing Ex. 1A by rote after the teacher. When the notes are given freely with perfect intonation, cause the pupils to accent the first and the fifth notes, then allow them to beat with the accent, and the difficulty disappears.

Ex. 1B is difficult at first on account of the contrast between the two measures. Be very careful not to hurry the second measure. As each new form is mastered it should be combined with the others, and practice should continue until the pupils can pass readily from one exercise to another without hesitation, keeping the beat all the while.



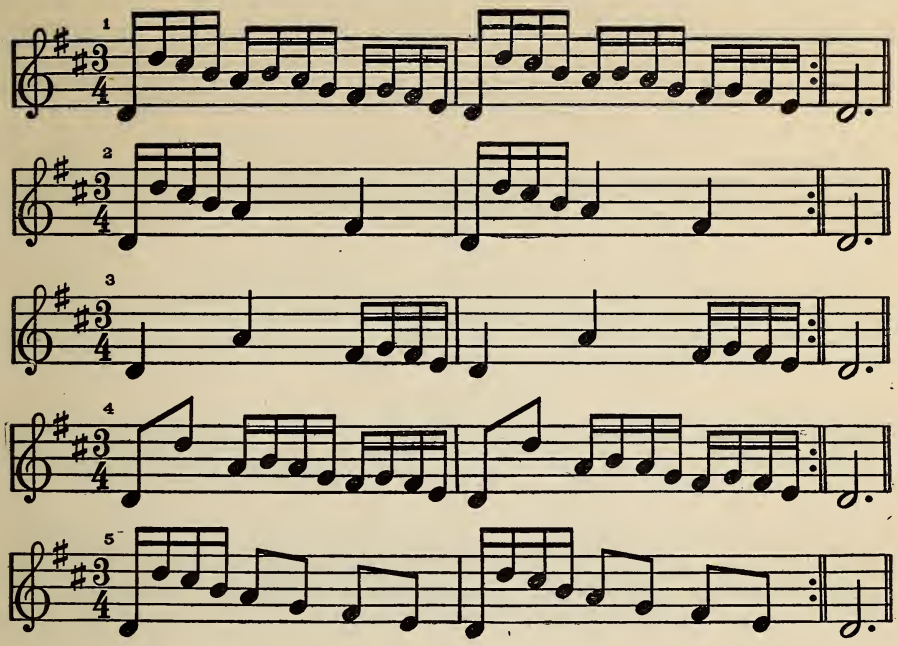
DIRECTIONS TO ABOVE CHART.

Ex. 1A and B. Mi, Fa, Mi, and Do, Ra, Do, sound alike, because they are both minor seconds, up and back. Do, Re gives a different effect. It is a major second.

Ex. 2 represents the minor second up and back from each tone of the scale, and contrasts its effect with the major second which follows. The exercise is sequential; that is, the same effect is repeated from each tone of the scale, so that when the first element is learned the entire exercise becomes easy.

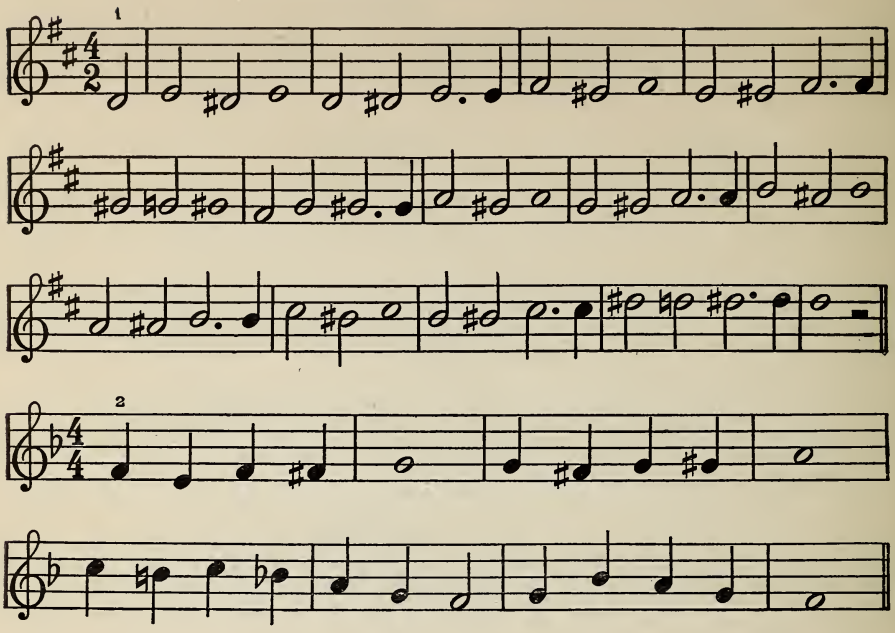
The minor second, Mi, Fa, in the key of A♭, corresponds with Do, Ra, in the key of C. This fact is shown in Ex. 1A and B. Mi, Fa, Mi may be taken for a model for all minor seconds up and back.

Ex. 3 gives the effect of a minor second up and back, then down and back, from each tone of the scale. This exercise presents less difficulty than the other. As in Ex. 2 the first element of the exercise is the clue to the whole.



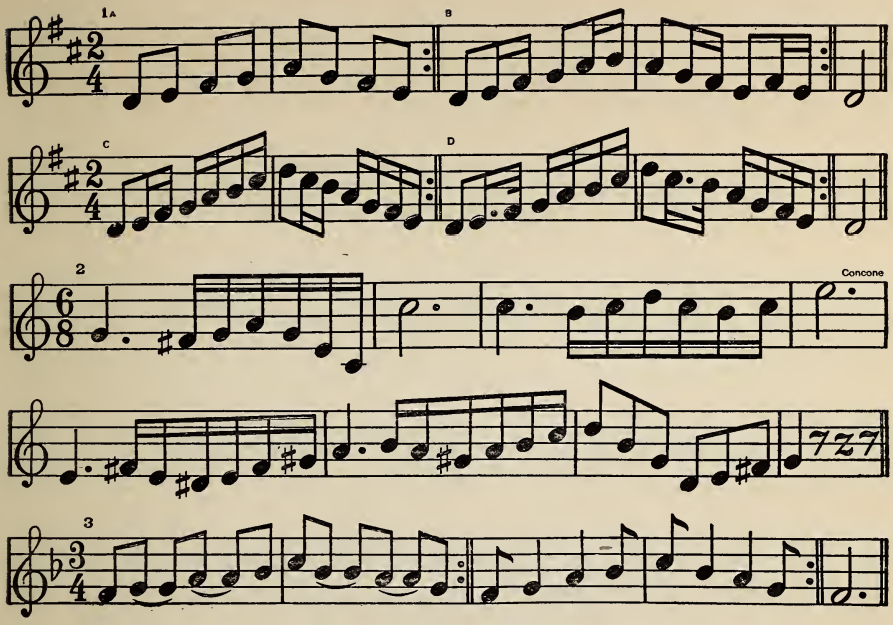
DIRECTIONS TO ABOVE CHART.

The varieties of measure represented on this page should be taught by rote; then carefully practiced from the chart until the pupils can take the exercises in any order, keeping the beat as they pass from one to another.



DIRECTIONS TO ABOVE CHART.

Ex. 1 is nearly sequential. When the first unit is mastered the entire exercise becomes easy. Practice from one or two units at a time, progress slowly from day to day till the difficulty is overcome.

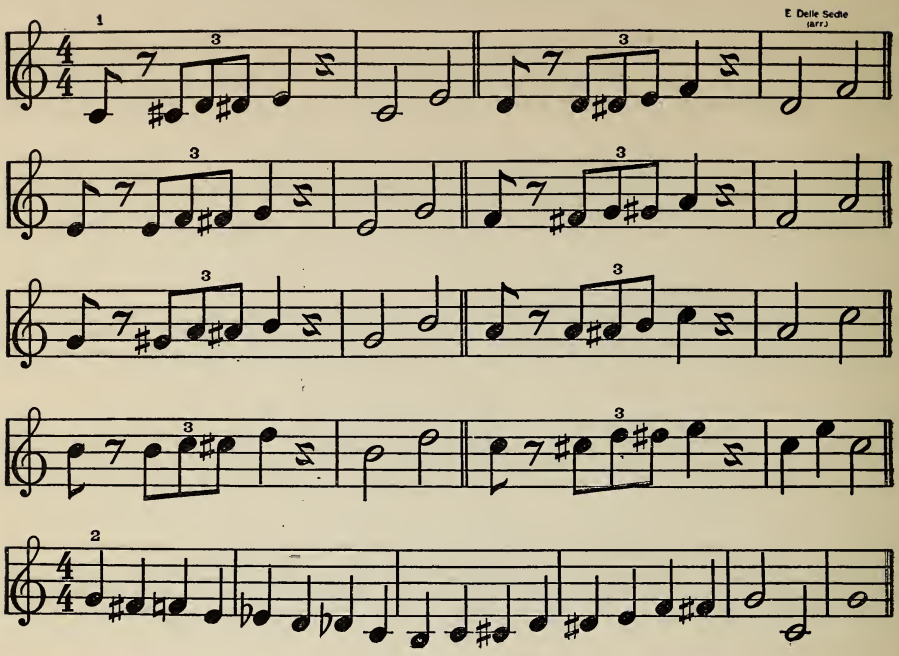


DIRECTIONS TO ABOVE CHART.

The rhythms of Ex. 1, A, B, C, and D, are all modifications of the first two measures. Each part of the exercise should be studied by itself and then combined with the others.

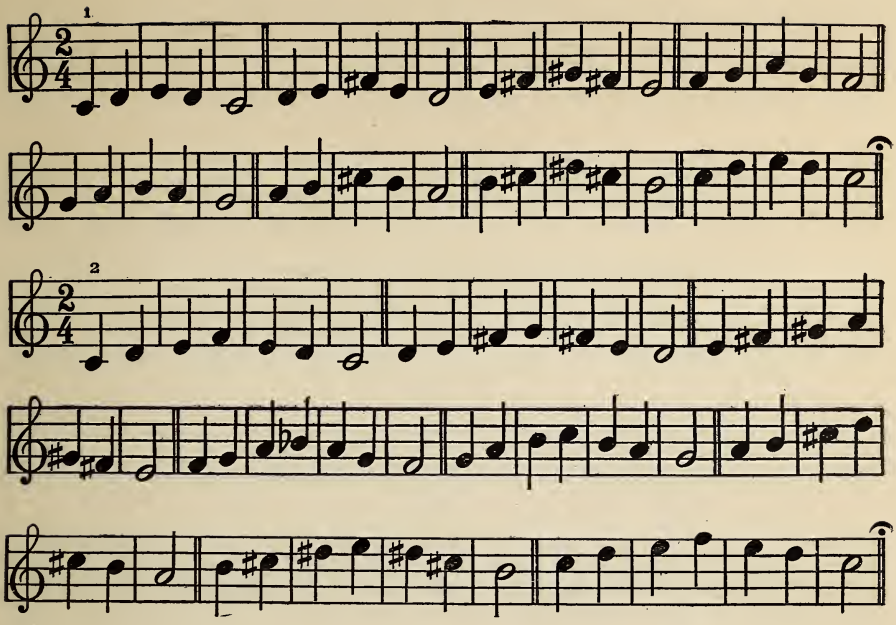
Ex. 2 gives practice in rhythm as well as in the already familiar chromatic tones.

Ex. 3 illustrates the manner in which syncopation may be easily understood and mastered.



DIRECTIONS TO ABOVE CHART.

The previous study of chromatic progressions should enable the pupils to master this study quite readily. Each division of the exercise should be studied by itself and mastered. Then the whole exercise should be studied. The rhythm should be studied by itself and mastered. For this purpose the chart containing a similar rhythm should be studied in connection with this.



DIRECTIONS TO ABOVE CHART.

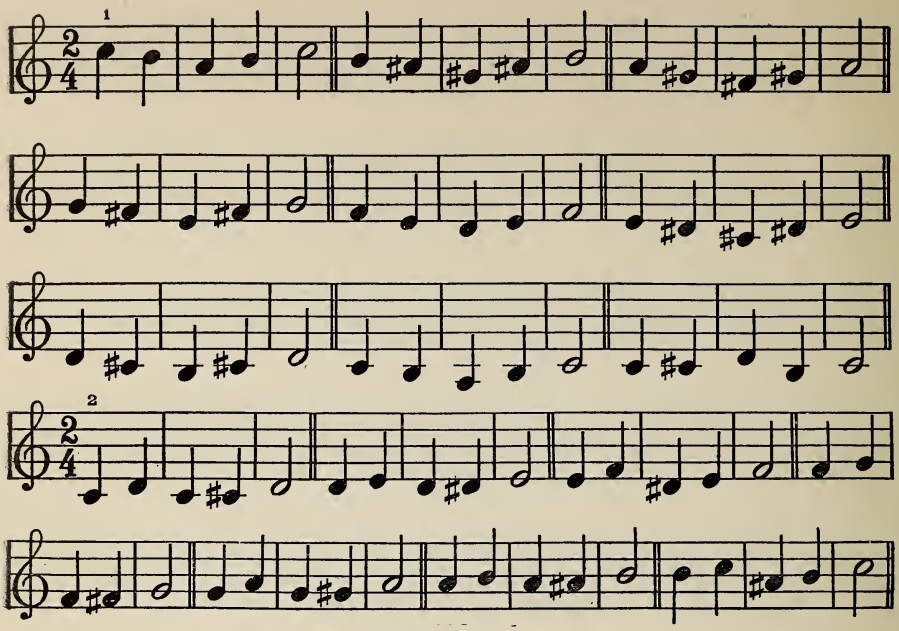
Ex. 1. The tone effect of Do, Re, Mi (1, 2, 3), or the first three tones of the major scale taken upward is here represented from each tone of the scale.

Sing the first three measures carefully and fix the tone effects on the mind. This is the key to the exercise. Having fixed the first unit, take the next, remembering to give precisely the same tone effect as before.

Practice the exercise until it becomes perfectly easy and natural to give the effect from any tone of the scale with the correct names for the chromatic tones.

Ex. 2. The tone effect of Do, Re, Mi, Fa (1, 2, 3, 4), or the first four tones of the major scale taken upward is here represented from each tone of the scale.

Study the first four measures carefully, and fix the tone effect on the mind. This is the key to the exercise. Each succeeding four measures gives precisely the same effect, only from a different point of departure. The exercises of the chart when thoroughly mastered give great power over the chromatic tones here represented.

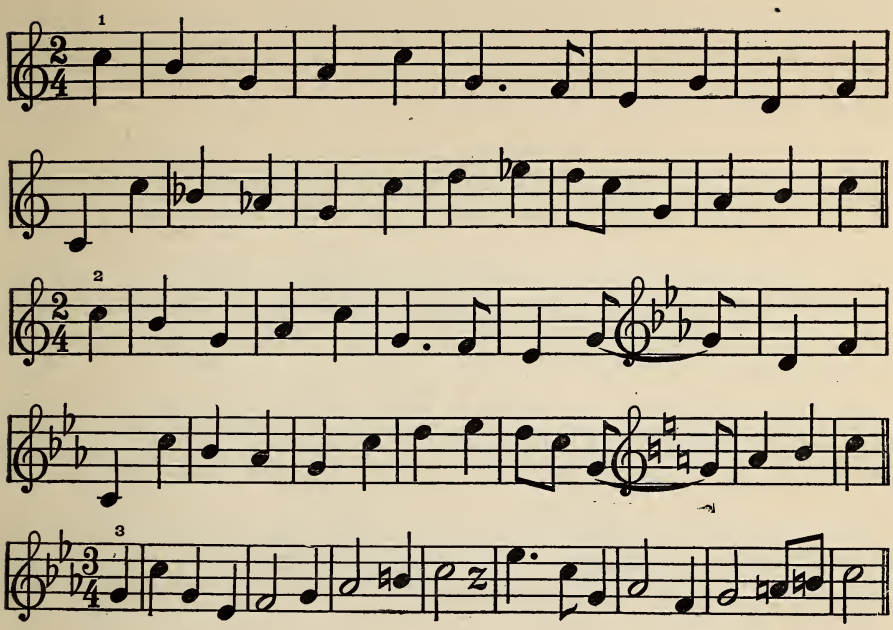


DIRECTIONS TO ABOVE CHART.

The effect of the first three tones of the descending scale, is given from each tone of the scale in succession. The first three measures are the key to the exercise. Each succeeding part of the exercise sounds like the first in every respect excepting the pitch. Having the tone effect of the first part in mind, give the same effect from each tone of the scale in turn.

It is assumed that the pupils are already familiar with the names of the chromatic tones. If the teacher finds the class deficient in this particular she should carefully teach the names as she progresses.

Ex. 2 teaches the progression by minor seconds upward. This exercise, like the others, is sequential, so that no difficulty should be experienced after the first element is mastered.



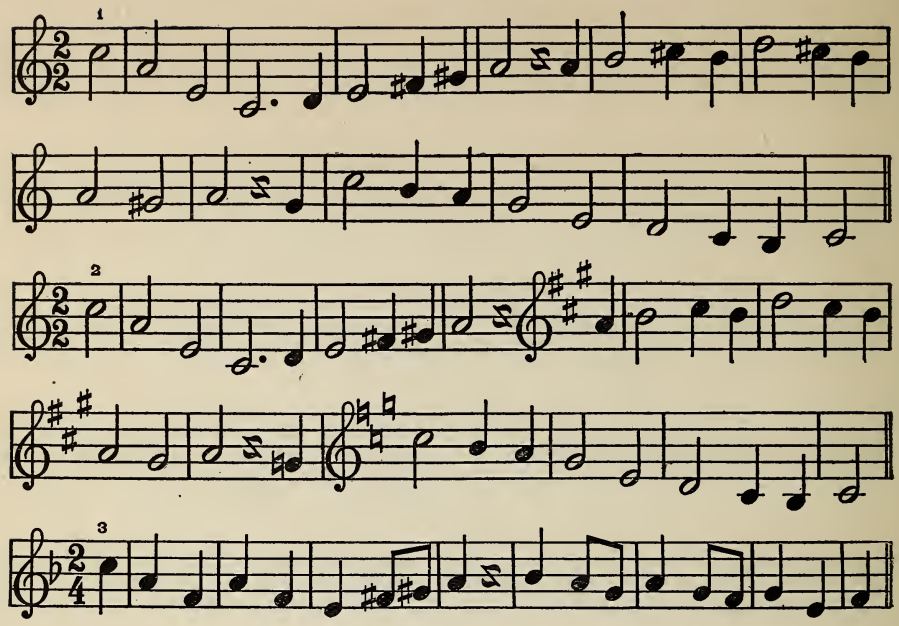
DIRECTIONS TO ABOVE CHART.

This chart tests the power of the pupils to apply the teaching of the modulators.

Exs. 1 and 2 sound alike. They should be practiced until one representation is as familiar as the other.

Ex. 2 may be used as a key to Ex. 1, or the order may be reversed.

Ex. 3 is derived from the Modulators, and is intended as a test of power on the two Minor scales, the Harmonic and the Melodic.

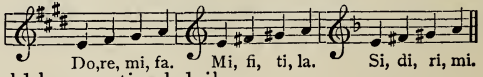


DIRECTIONS TO ABOVE CHART.

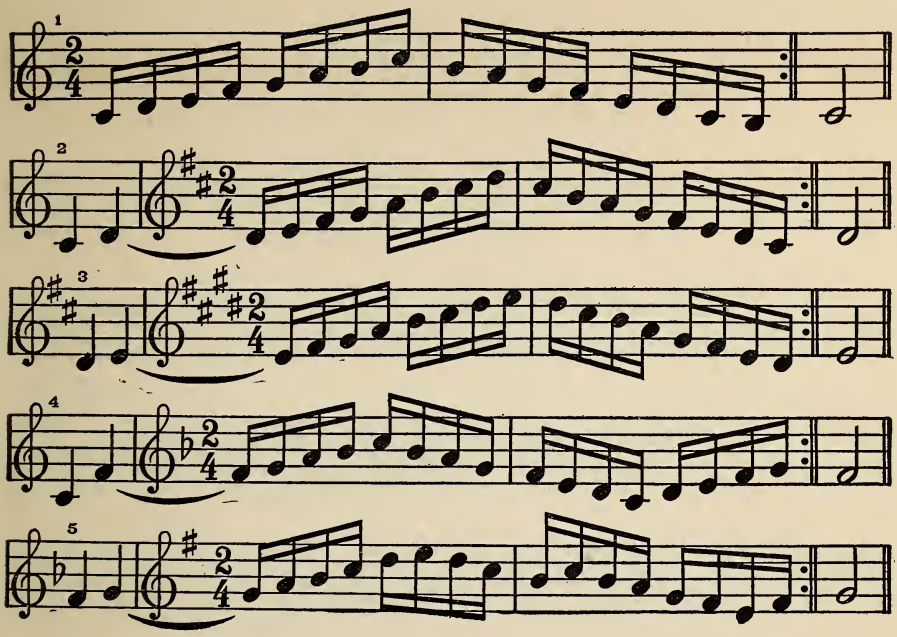
Ex. 1 is an application of the training to be derived from the use of Modulators 7 and 8.

Ex. 2 is another expression for the same exercise, to be used to assist, if necessary, in securing correct intonation for No. 1.

Ex. 3 is an application of the teaching of the modulator. 7 #1 #2 3 is the same as 1 2 3 4 or 3 #4 #5 6.



These combinations should be practiced daily.



DIRECTIONS TO ABOVE CHART.

This Modulator presents the scale in five keys.

Before referring to the modulator the teacher should cause the pupils to sing the scale freely up and down by rote, using various syllables such as la, loo, a, oo.

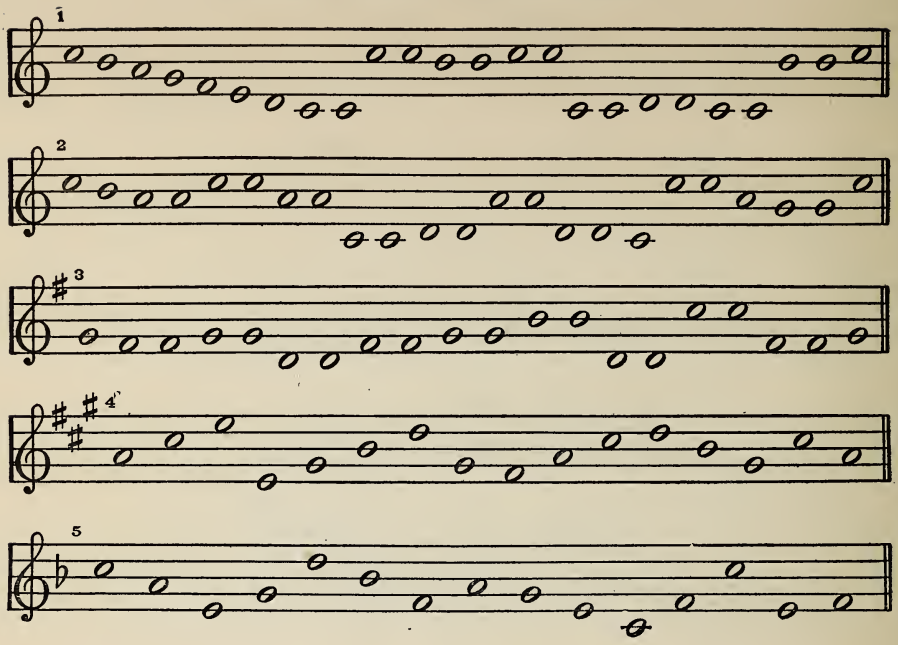
The exercise should be sung with a pure round tone, not too loud, but very free. The first and fifth tones of the scale should be accented slightly. When the scale is sung perfectly and the rhythm is fully established by means of the accents, the pupils should be required to beat with the accents. This will give the power to sing four notes to one beat, and strengthen the feeling of the rhythm.

After Ex. 1 is sung freely, the accents carefully placed, and the beating done correctly, pass to Ex. 2. Sing Do Re of the first scale, hold the Re, change e to o, then to Do. This gives the Do of the new scale. Practice this scale as the first was practiced, then pass to No. 3. In this exercise Do or the key note is derived from the previous exercise, and not from the scale of No. 1 or C, as has been done previously.

No. 4 is derived from C again, and the process of getting Do is indicated by the letters under the exercise.

Do of Ex. 5 is derived from Do of Ex. 4.

While dwelling upon this chart it may be well to review the elementary teaching of previous charts.

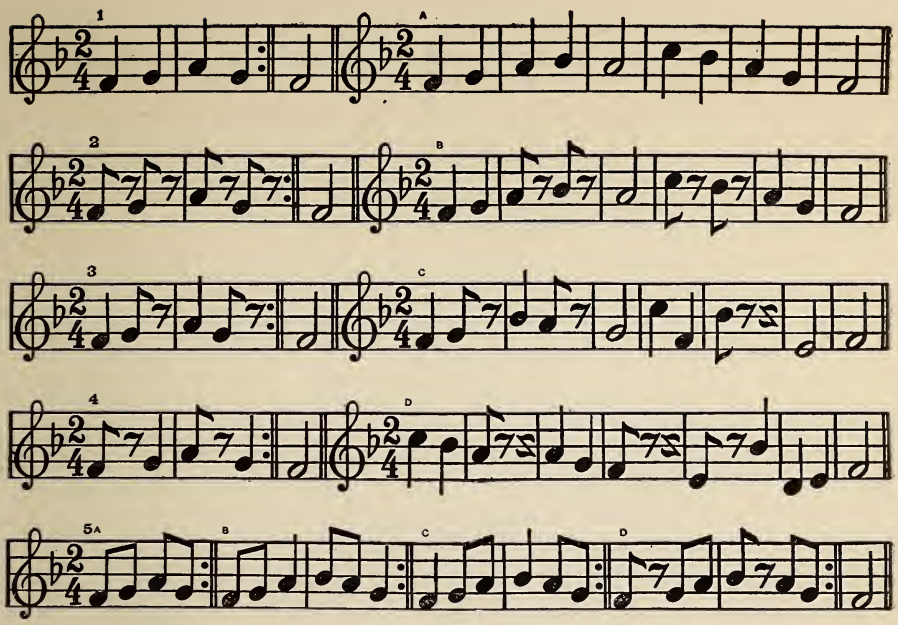


DIRECTIONS TO ABOVE CHART.

Tone Drills form a part of the work for each grade. By Tone Drill we fix each tone in the mind of the pupil, so that it can be taken without hesitation from every other tone. In this drill no attention is paid to the character of the interval.

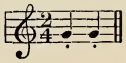
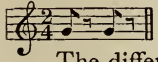
The complete drill consists in taking each tone of the scale in turn from every other tone. This gives the different tone effects, and establishes tone relation very clearly. In giving these drills it is essential that the order of the tones be constantly varied, so that the pupil may not be able to anticipate the tone next in order, but be obliged to consider each tone in its relation to the one just preceding it only.

The exercises given on this page are suggestive. The teacher should conduct the exercise pointer in hand, and repeat the exercise in part and as a whole until the tones are taken with perfect freedom.

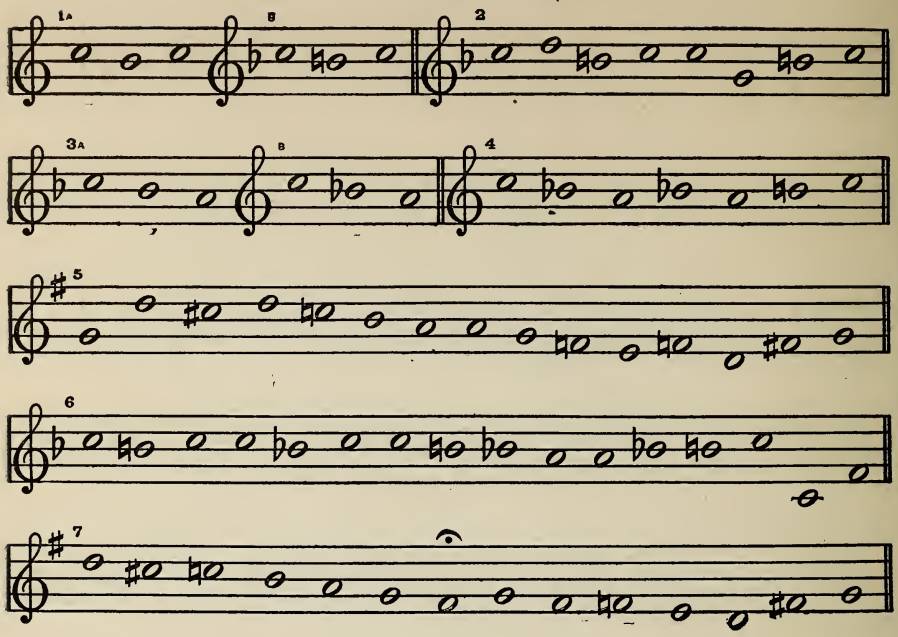


DIRECTIONS TO ABOVE CHART.

The common varieties of 2-4 measure are here reviewed.

Exs. 1, 2, 3, and 4 illustrate the fact that when rests of less value than one beat are used, no appreciable pause in the music is indicated. The same effect could be expressed by placing dots under the notes; thus,  and  would sound alike.

The different varieties of measure should be practiced separately and then in combination, taken in any order which the teacher may indicate by pointing, making no pause between the different exercises.



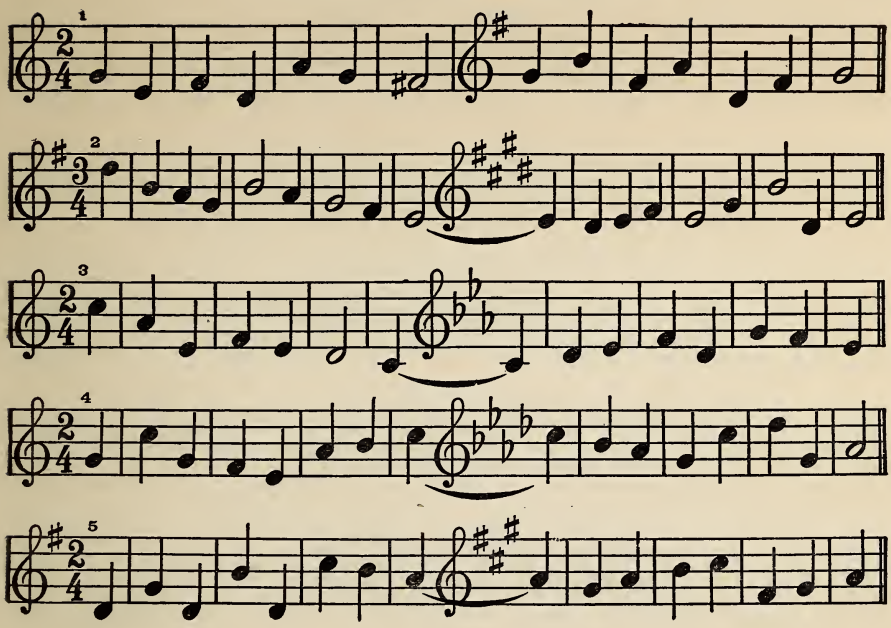
DIRECTIONS TO ABOVE CHART.

The chromatic tones most frequently used are ♯4 or Fi and ♭7 or Se. Sol, Fi, Sol (5, ♯4, 5) and Do, Si, Do sound alike, hence one may be used as a guide to the other.

Sol, Fa, Mi (5, 4, 3) and Do, Se, La (8, ♭7, 6) sound alike, hence the first may be used in teaching the second.

The teacher should dwell upon these tones until they are perfectly familiar, and the pupils are able to take them from every other tone with perfect freedom.

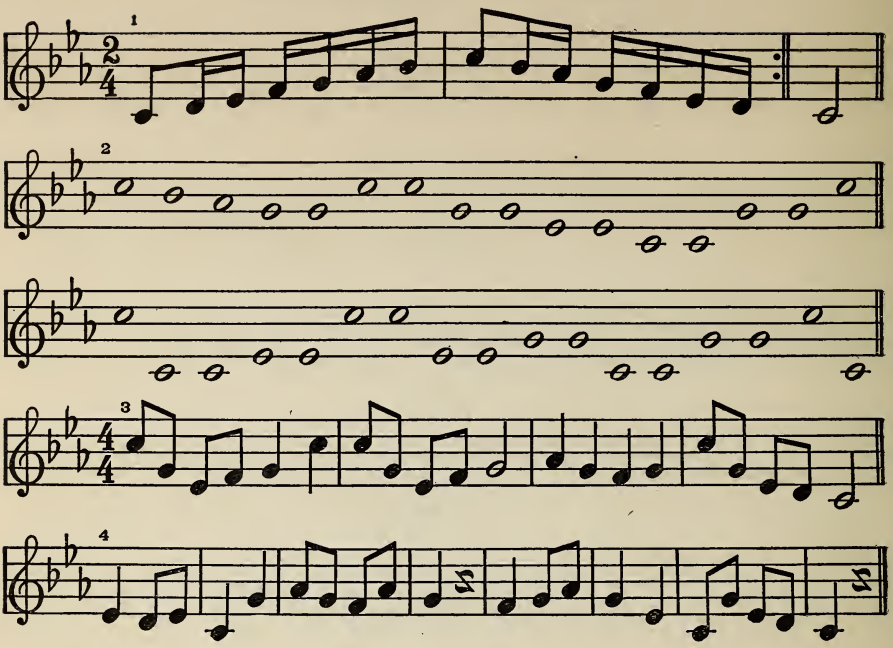
Exs. 5, 6, and 7 suggest to the teacher the kind of drill that may be best used in teaching new tones. The teacher should guide the class by pointing, dwelling upon each combination of notes until it is learned, and adding other combinations that occur to her as she proceeds.



DIRECTIONS TO ABOVE CHART.

Exercises in two or more keys occur in all of the chart series. It is the object of the exercises to accustom the ear to the effect which a key change produces. When the pupils have become familiar with the effect the same kind of exercises are given, with the key change expressed by means of accidentals.

The exercises of this chart should be practiced until the pupils can sing them smoothly, making the changes indicated by the syllables printed under the notes without the slightest hesitation.

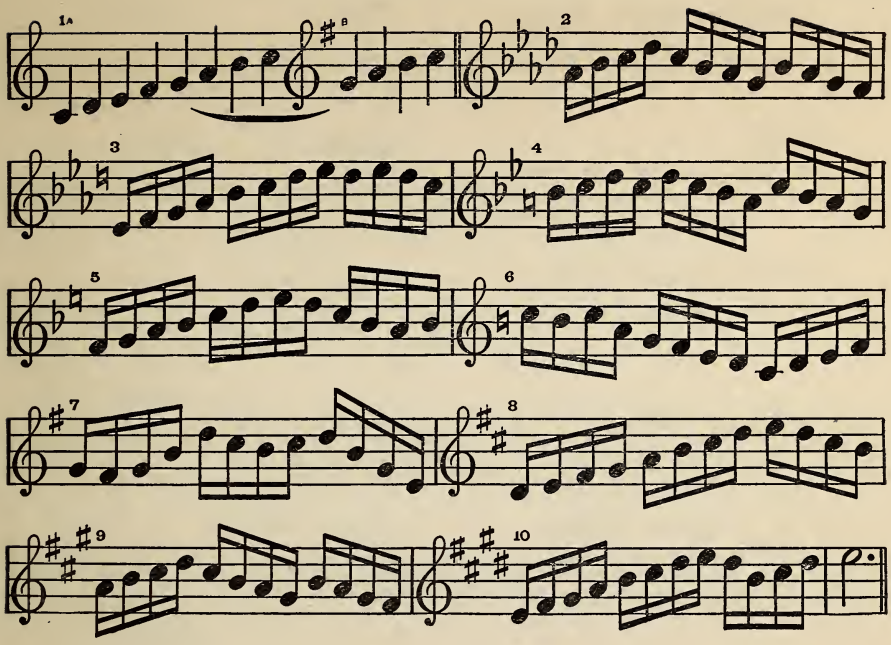


DIRECTIONS TO ABOVE CHART.

A scale beginning on La or 6 is called a Minor. This form of the Minor scale contains no chromatic tone. It is called the Normal Minor scale. The scale should be practiced until it is perfectly familiar to the ear and eye.

Ex. 2 is intended to call attention to the characteristic tones of the Normal Minor, and suggest a form of tone drill by which the pupils may be made familiar with them. The teacher should conduct the exercise pointer in hand, repeating each combination until it is learned, and making other combinations which seem desirable.

Exs. 3 and 4 are applications of the Normal Minor in simple melodies.

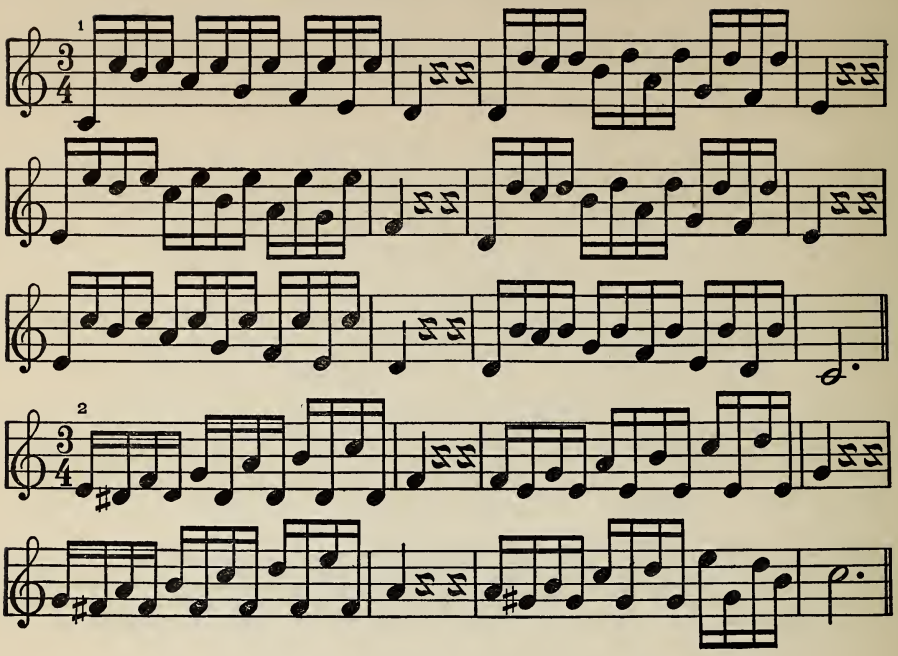


DIRECTIONS TO ABOVE CHART.

It will be seen on examination of Ex. 1, A and B, that Sol, La, Si, Do (5, 6, 7, 8) of the key of C, and Do, Re, Mi, Fa (1, 2, 3, 4) of the key of G, sound alike. It is therefore very easy to pass from one scale to another by making use of the parts of the scales which are alike. Thus having sung in Ex. 6 the last four notes (Do, Re, Mi, Fa) the next note of the scale (Sol) comes immediately into the mind, but instead of calling it Sol call it Do, and pass on at once to Ex. 7, and in a similar way to Ex. 8. When by practice the pupils have become able to pass from Ex. 6 to Ex. 7 without break, begin with Ex. 2, and practice the exercises continuously till the pupils can pass from Ex. 2 to Ex. 10 without making a break at any point.

Changing Do or the key note in the manner described here is called changing the key. The new key is each time indicated by a change in the key signature. It will be observed that each time Sol or 5 of the old scale becomes Do or 1 of the new. Sol is called the Dominant tone of the scale, and when the Dominant (5th tone) of one scale becomes the tonic (Do or 1st tone) of another we say the key is changed from the Tonic to the Dominant.

Beginning with Ex. 6, the change is indicated by the addition of one sharp in the key signature; while beginning with Ex. 2, the same change is indicated by the removal of one flat each time. The same relative change of key is indicated, therefore, by removing a flat that is shown by the addition of a sharp. Practice on this chart should be continued as a part of the daily exercise until the effect of this modulation (change of key) is fully recognized by the ear. (Sing very slowly at first.)



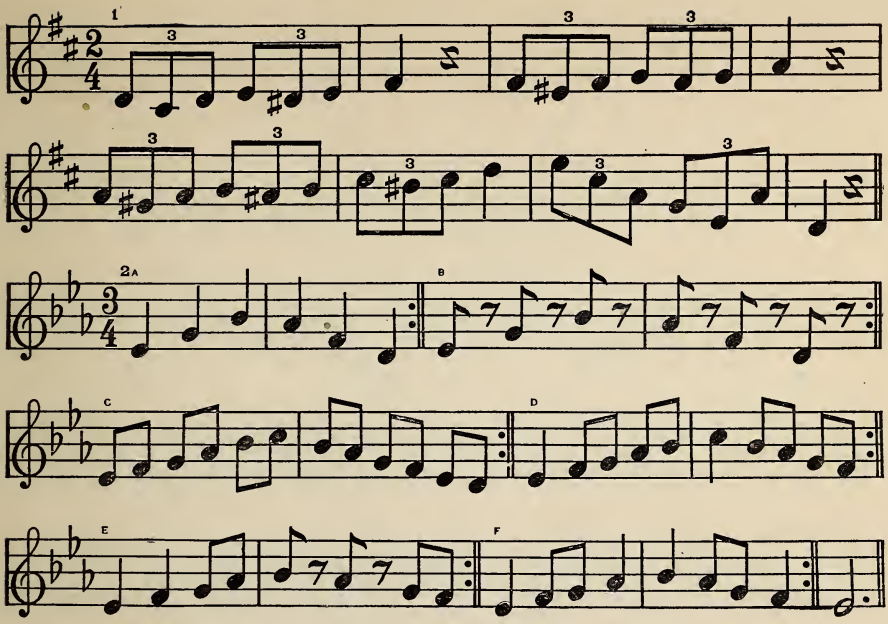
DIRECTIONS TO ABOVE CHART.

This chart is to serve the double purpose of tone drill and vocal exercise.

The teacher should guide the pupils with the pointer, and conduct the tone drill by passing slowly from note to note, dwelling upon troublesome combinations, and making such variations from the regular order of the exercise as the failures or successes of the class suggest.

When the exercise is familiar to the ear and eye, it should be practiced as a vocal exercise, slowly at first, and very smoothly. As power is gained the tempo should be increased. The practice should be continued until the whole exercise is rendered with perfect freedom. Daily drill from this chart will greatly increase the pupils' power of vocalization.

The rhythm should be carefully regarded. The accent falls on the first beat, while the second and third beats are unaccented.



DIRECTIONS TO ABOVE CHART.

Ex. 1 reviews the sharped tones from above and the use of the triplet (3)

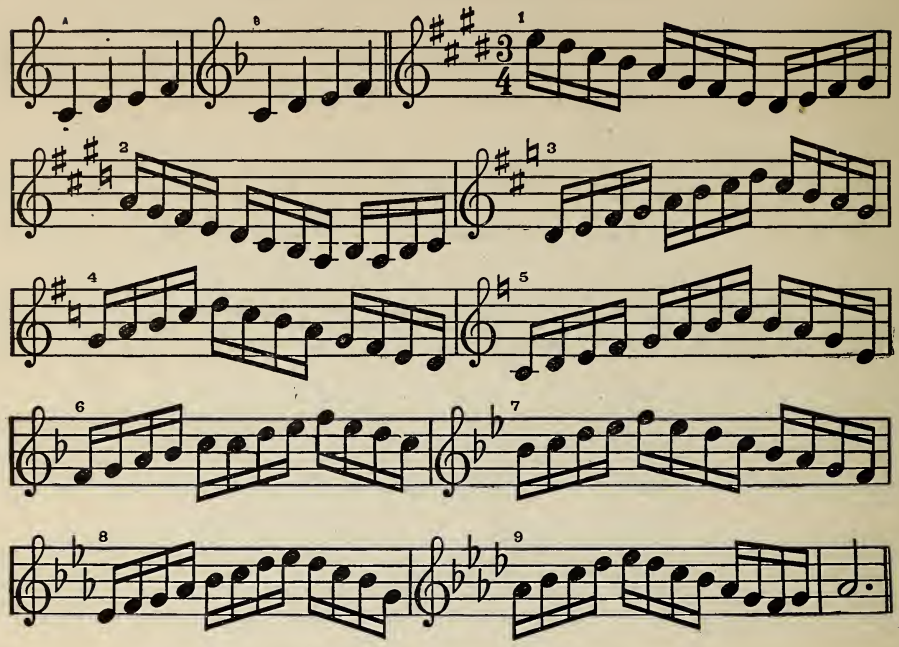
The names of the sharped tones are given below, so that those who have not learned them before may take this opportunity.

The first note of the triplet should be slightly accented.

Ex. 2 reviews the varieties of three part measure. Each section of the exercise should be studied by itself and then combined with the other parts.

The teacher should continue the exercise till the pupils can pass freely from section to section in any order without hesitation.

Such exercises as this are intended to fix the appearance and the effect of each variety of measure in the pupils' mind so firmly that the sight of the measure instantly suggests the rhythmic effect, and the sound of the measure instantly suggests the representation. The teacher should therefore require the pupils to write such rhythms from dictation, as well as to sing them at sight.



DIRECTIONS TO ABOVE CHART.

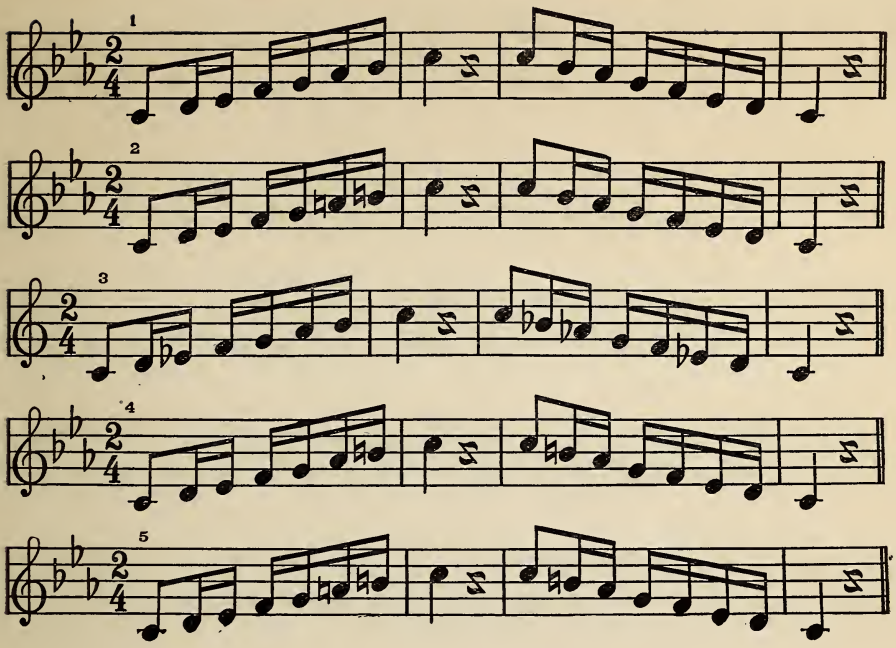
In A and B it is shown that Do, Re, Mi, Fa (1, 2, 3, 4) of A, and Sol, La, Si, Do of B sound alike. Here are parts of two scales, therefore, that are identical. By making use of this common element in scales we are able to pass easily from one scale to another.

Beginning with Ex. 1 we sing the last four notes, Si, Do, Re, Mi. The tone Fa immediately comes into our mind. By keeping the tone and changing the Fa to Do, we pass immediately to Ex. 2, and from this in like manner to the next, and so on to the end.

It will be observed that Fa or four of one scale becomes Do or the Tonic of the next. Fa is called the Sub-dominant, and when this change is made we are said to have changed the key from the Tonic to the Sub-dominant.

Beginning with Ex. 5, it will be seen that the change of key (from the Tonic to the Sub-dominant) is each time indicated by the addition of a flat to the key signature; also that, beginning with Ex. 1, a sharp is removed each time to indicate the same change. From this we learn that the removal of a sharp is equivalent, so far as it indicates key change, to the addition of a flat.

A comparison of this page with Modulator No. 10, page 7, will help to impress the teaching on the mind.



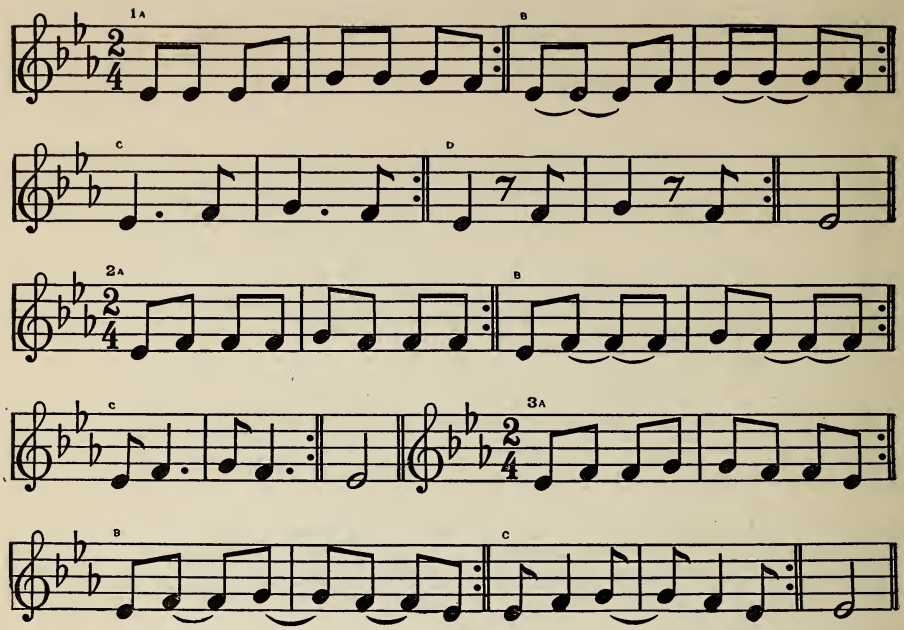
DIRECTIONS TO ABOVE CHART.

The scale beginning and ending on La or 6 is called the Minor scale. This chart presents this scale with all of its common modifications. 1 is the Normal Minor. 2 is the Melodic Minor. 3 is the Melodic Minor. 4 is the Harmonic Minor. 5 is a mixed scale. Preparatory drill for Ex. 2 will be found on page 23 of this series. (Compare Nos. 6 and 4 or 1 and 4.)

The most important feature of this page lies in the relation between Ex. 2 and Ex. 3. These exercises sound precisely alike. When Ex. 2 has been mastered by the aid of suggestion just given, Ex. 3 should be practiced until it is perfectly familiar.

The combination Do, Re, Me, Fa, (1, 2, ♭3, 4), ascending, and Do, Se, Le, Sol (8, ♭7, ♭6, 5), descending, are of great importance. This combination occurs frequently in the Readers which accompany this chart, as well as in all advanced music elsewhere.

When Ex. 2 is mastered with the syllable loo, apply that syllable to Ex. 3; and when the pupils become accustomed to the sound and the representation, apply the syllables suggested, and continue the practice until it can be sung perfectly with them.

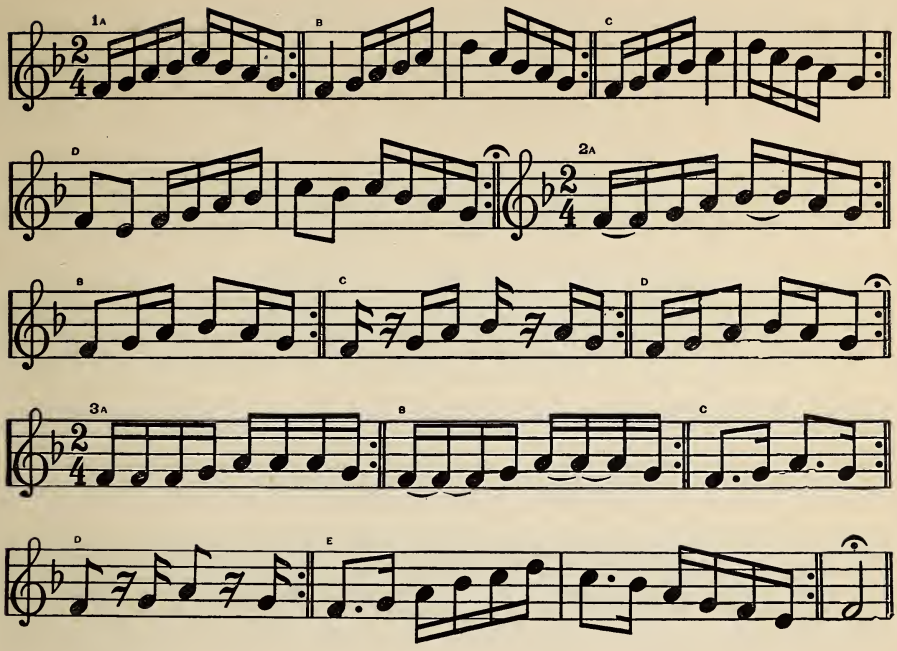


DIRECTIONS TO ABOVE CHART.

It is essential to rapid reading that the pupil should recognize the rhythms at sight. Each form of measure should become so familiar that the instant the eye rests upon it the effect becomes present to the mind. The rhythmic drill charts are intended for daily practice. The teacher should establish the feeling of the rhythm by singing some simple form of measure until the accent is felt by the class and they are able to keep the time steadily.

When the feeling is fully established the teacher steps to the chart, and moving the pointer from measure to measure, conducts the class through all of the exercises, pausing at first upon any measure that gives trouble, and developing those that are new. Before the exercise closes the class should be able to move from exercise to exercise without pause, in any order the teacher may select.

The teaching of this chart and that of page 13 applies directly to four part measure. (See parallel in meter, page 16.)



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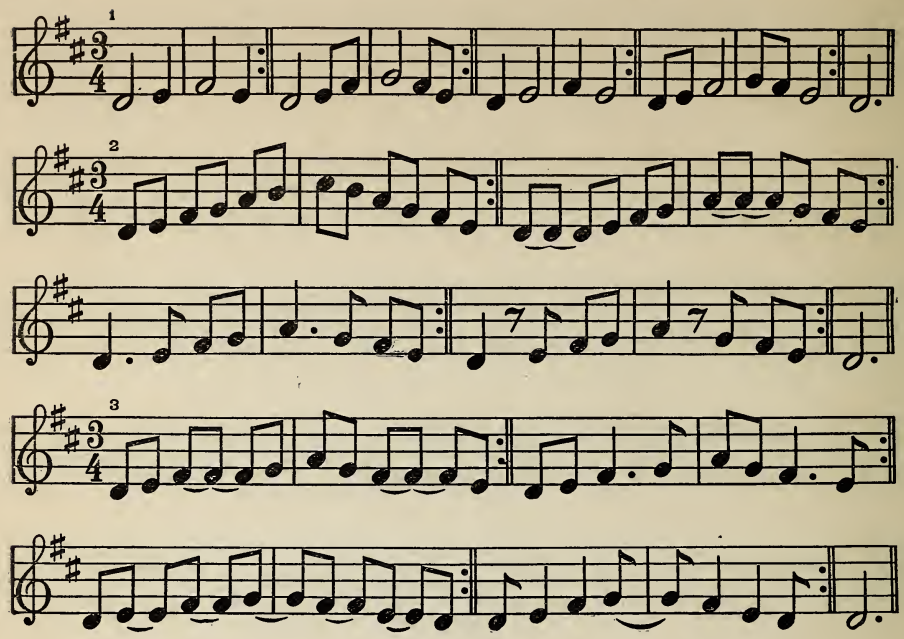
The teaching of this chart and that of page 12 applies directly to four part measure. (See parallel in meter, page 16.)

For one additional rhythm ( ) see page 17.



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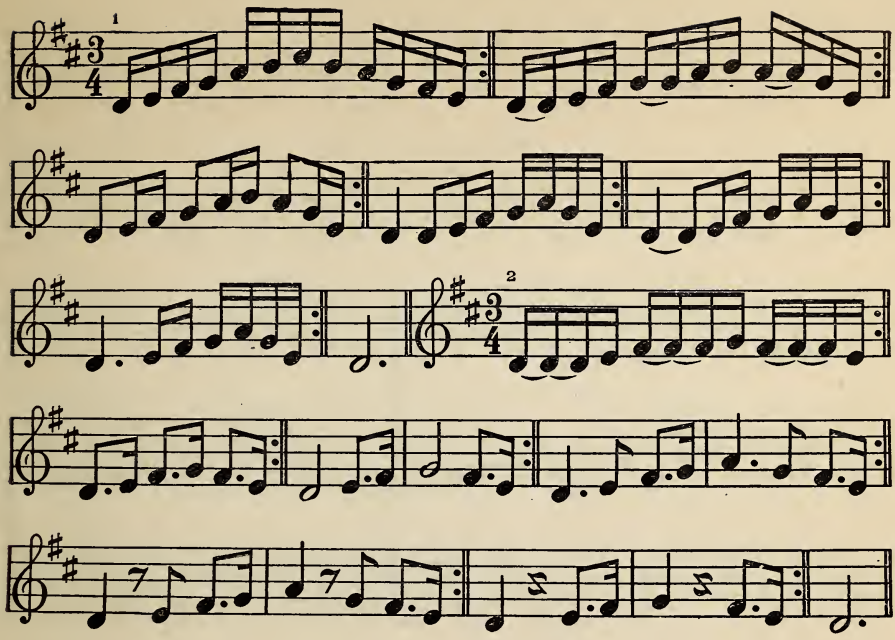
The teaching of this chart and that of page 15 apply directly to all varieties of three part measure. See parallel in meter, page 16.



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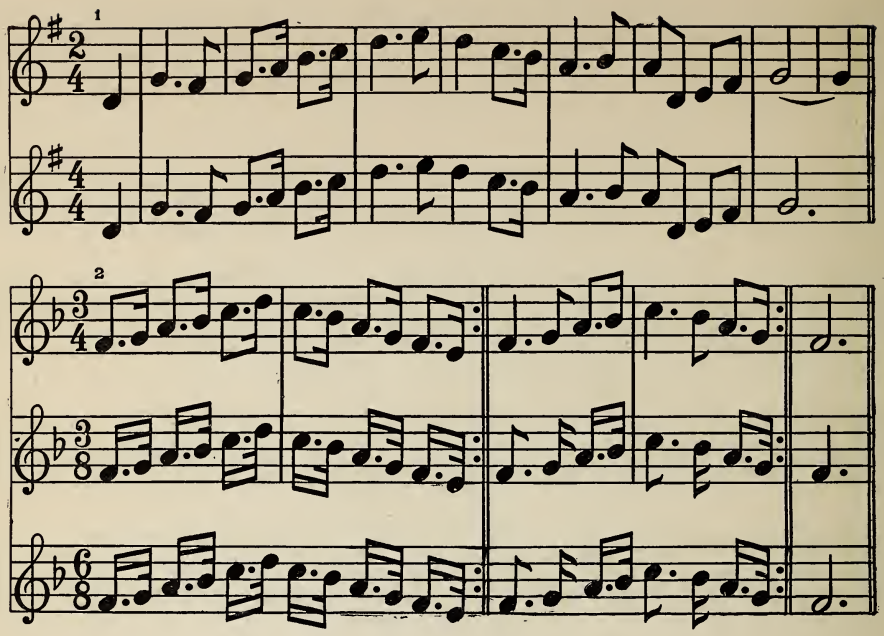
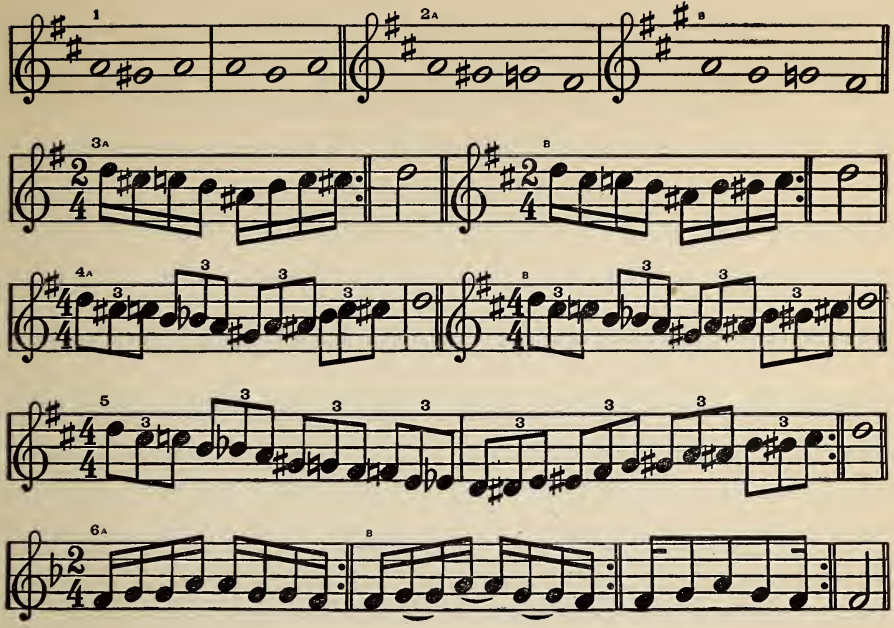
The teaching of this chart and that of page 14 apply directly to all varieties of three part measure. See parallel in meter, page 16.



DIRECTIONS TO ABOVE CHART.

It is sometimes difficult to make pupils appreciate the fact that notes represent the relative duration of tones, and that they in no way indicate the tempo of the music. The parallels in meter are intended to assist in correcting errors on this point.

The parallels between 2-4 and 4-4, and 3-8 and 6-8 should be fully explained, and the proper accents carefully noted.



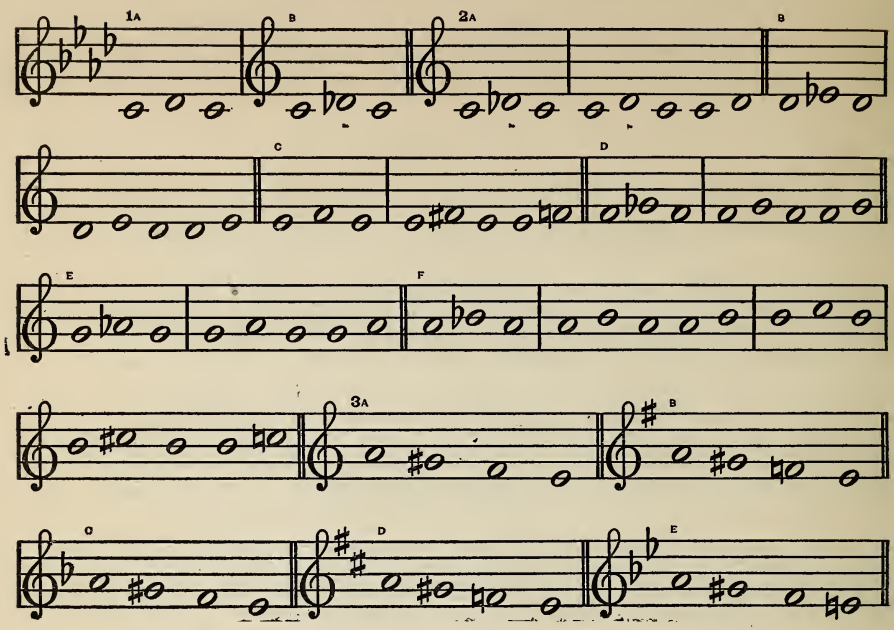
DIRECTIONS TO ABOVE CHART.

The development of the chromatic scale was begun in the third year (Ch. Ser. C). Each year's study has added something to the pupil's power to sing this scale correctly. The development here given will prove a sufficient guide, however, to those who have not taken the previous work.

Beginning with Ex. 1 bring out carefully the contrast between Sol Fi and Sol Fa, then pass to Ex. 2A, and practice the succession there given. Ex. 2B sounds just like Ex. 2A. Practice both expressions until they seem easy and natural. Ex. 3 becomes easy when Ex. 2 is well learned; and Ex. 4 is a step in advance of Ex. 3. It only remains to put 4A and 4B together to get the full chromatic scale.

A little work from this chart taken as a daily exercise will give perfect command of the chromatic scale before the end of the year.

Ex. 6 is a development of the syncopated eighth note, and should be used in connection with pages 13 and 14.



DIRECTIONS TO ABOVE CHART.

The study of intervals is undertaken as a means to an end, and in no case as an end. If the pupil studies this chart carefully he comes to fully appreciate the difference between major and minor seconds, and in gaining this appreciation he will become perfectly acquainted with the effect of accidentals. Such intervals as Si Di (7 ♯1) and Mi Fi (3 ♯4) and so on will become perfectly familiar.

The teacher should never lose sight of the fact that the effect of chromatic tones and familiarity with accidentals is the real object of study.

Ex. 2 reviews the study of seconds.

Ex. 1A and B is the key to the exercise.

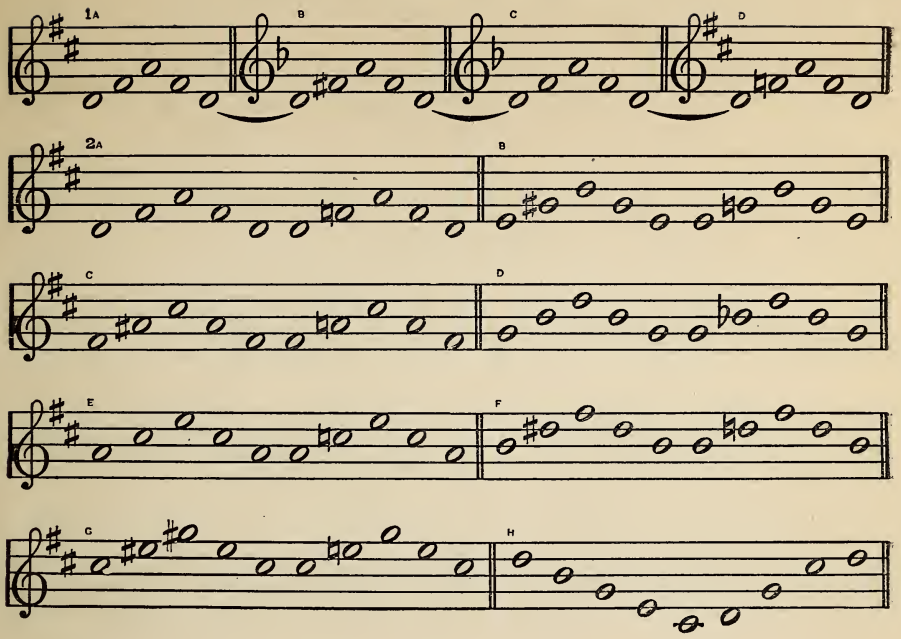
The units of the exercise are separated by double bars. The first unit should be studied until it is thoroughly mastered, and then the others may be taken in turn. C and F are the most important units in the exercise.

The contrast between major and minor seconds having been learned, and the representation mastered, we proceed to consider the only remaining second. This interval occurs in the Harmonic Minor Scale, and in that connection it should already be familiar. (See page 11, Ex. 4 of this series.)

The effect which is characteristic of the Harmonic Minor may be expressed freely by means of accidentals, so that it becomes necessary to devote special study to it. Ex. 3 is devoted to the study of the augmented second. Taking the already familiar expression La, Ti, Fa, Mi (6, ♯5, 4, 3) as the unit we note four different expressions for the same idea.

The study consists in repeating each of these expressions, with the syllables of the key in which it occurs, until it becomes perfectly familiar.

A beautiful illustration of the use of this idiom in melody will be found in the Fifth Reader (page 33) of the Natural Course in Music.



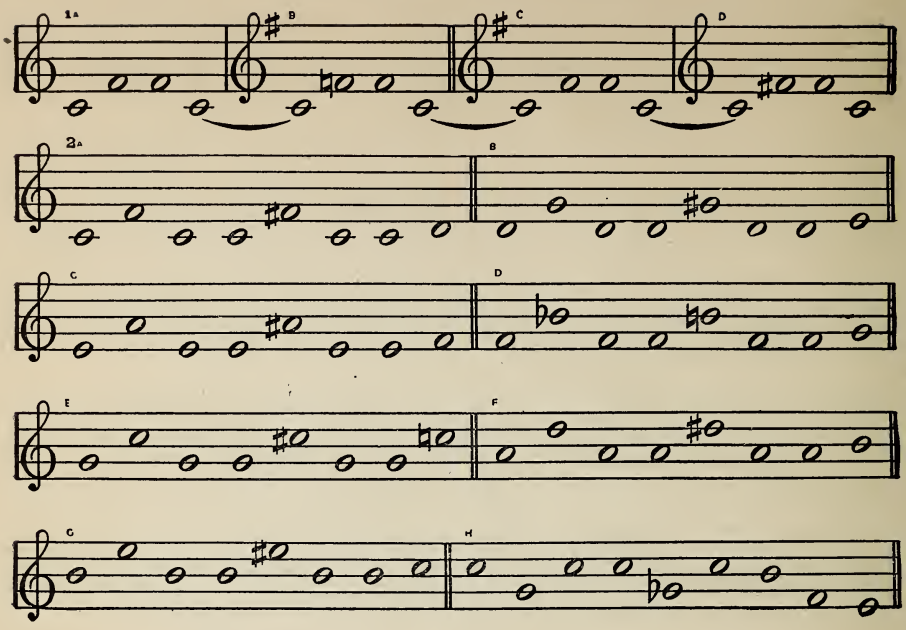
DIRECTIONS TO ABOVE CHART.

The study of seconds (page 18) prepares for the study of thirds (thirds as described in the Fifth Reader of this Course). Ex. 1A, B, C and D serves as a key to the exercise.

By bringing major and minor thirds into strong contrast the effect of the accidental is strongly felt. Each element of the exercise should be practiced by itself until the chromatic tone which it contains becomes perfectly familiar.

It will be found that the syllable loo, or a vowel in place of the usual syllables, will make the exercise seem easier at first.

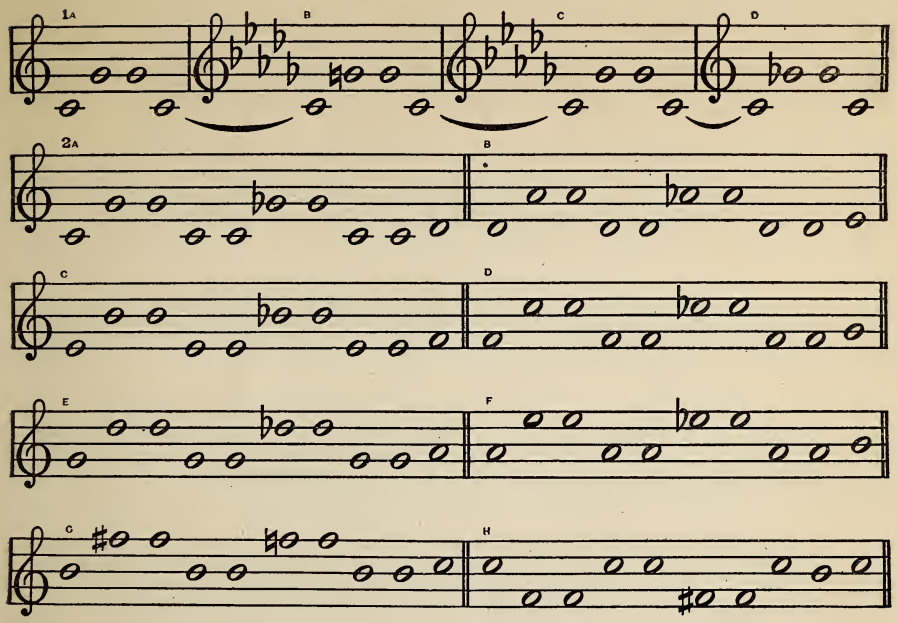
The teacher should conduct the exercise pointer in hand, and repeat each interval many times, taking the chromatic tone from above as well as from below, and varying the order of tones as the power of the pupil develops.



DIRECTIONS TO ABOVE CHART.

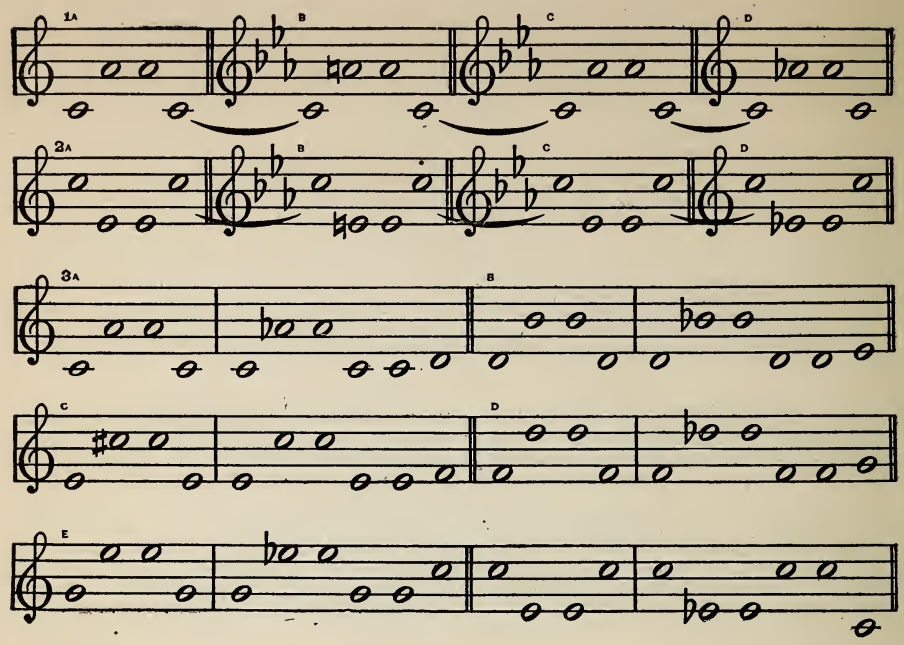
The study of fourths. The effect of the augmented fourth is so striking when contrasted with the perfect fourth, that it furnishes the means for making some otherwise difficult chromatic easily understood. Ex. 1A, B, C and D is the key to the other exercises on the page.

As the pupils become familiar with the chromatics as given, the teacher should vary the exercise by taking the notes in reverse order.



DIRECTIONS TO ABOVE CHART.

The study of fifths may be compared with the study of fourths. (See page 20 of this series.) The effect of the diminished fifth will seem familiar at once. It only remains to use this interval as a means of mastering certain chromatic tones. The teacher should use the given exercise as a model, and when it is learned she can easily vary it by the use of the pointer so as to greatly increase the value of training.



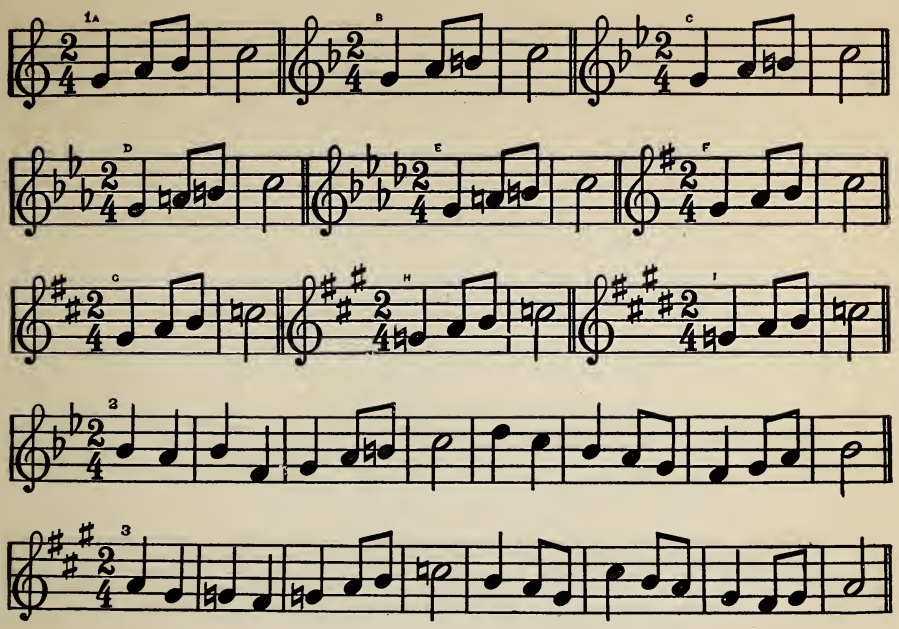
DIRECTIONS TO ABOVE CHART.

The contrast between the major and the minor sixth is here illustrated. Exs. 1 and 2 are the key to the lesson. The exercises should be thoroughly mastered before Ex. 3 is begun.

In addition to the recognition and rendition of the interval as written, the teacher should train the pupils to recognize and to write them from dictation. The teacher should play or sing the intervals, alternating between major and minor, and the pupils should name or write them, after which the errors should be corrected and new trials made.

While learning Exs. 1 and 2 the syllable loo should be employed before the syllables given below the notes. When the exercise is perfectly rendered with loo, apply the given syllables.

When the pupils can give the tones perfectly with both loo and the given syllables no further difficulty will be experienced.

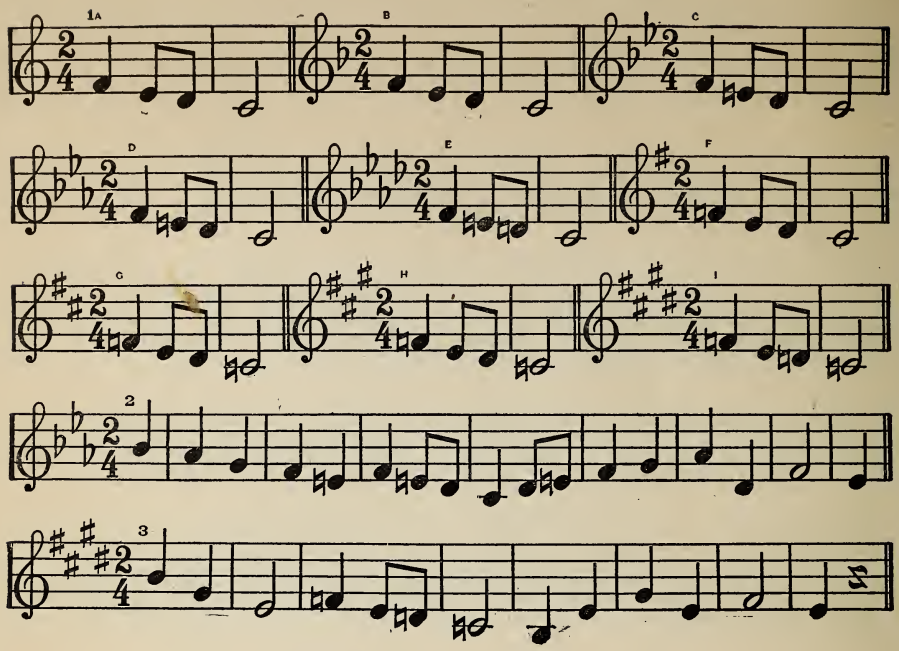


DIRECTIONS TO ABOVE CHART.

The effect of Sol, La, Si, Do (5, 6, 7, 8) is a very common one, but it may be expressed in a great variety of ways. The object of the study here is to make the various expressions of this effect so familiar to the eye that they will be recognized at sight and sung with ease. Beginning with 1A sing all of the exercises with loo.

This will be perfectly easy to do as they all sound precisely alike. When this has been done begin with 1B, and give the expression with the syllables beneath. This will be found to be more difficult. Continue the practice, alternating, if necessary, between the given syllables and the syllable loo, until it is perfect, rendered both ways. Having mastered 1B, proceed to study 1C, in the same manner and continue the study until each expression has been mastered.

Exs. 2 and 3 illustrate the use of this expression in melody. These may be used as tests by which the power of the pupils may be tried. Many similar but more extended expressions will be found in the Fifth Reader of this course, for the study of which reference is made to this chart.



DIRECTIONS TO ABOVE CHART.

The expression Fa, Mi, Re, Do is very common, but it is represented in a great variety of ways.

It is the object of the study of this chart to make the different representations of this expression so familiar to the eye that it will be instantly recognized in all connections.

Beginning with 1A sing all of the expressions with the syllable loo. This will be perfectly easy to do, as they all sound alike. Having done this begin with 1B and sing it with the syllables given below. When this is learned pass to 1C and proceed in like manner till each expression can be rendered freely with the syllables required. The pupils may be tested on Exs. 2 and 3. The Fifth Reader of this course gives more extended examples of the use of these expressions, in connection with which references are made to this chart.

METHOD. As in learning to speak the child imitates the words of its mother, so in learning to sing by this method the child begins by imitating the sounds as sung by its teacher. (This comes first in songs—music pure and simple; second, in the scale as a unit.) And as through repetition and long familiarity the growing mind comes to see in words not empty sounds, but symbols, each of which stands for something, so in learning music the child soon ceases to imitate and begins to think and feel for himself. At first he learns to utter sounds by rote. Afterwards the representation of these sounds is given. In a short time the pupil begins to see between the sound uttered and the sound represented a harmonious connection; he ceases to be dependent upon his teachers; he is able to read for himself.

Another feature of this course is its mode of presentation. The first book contemplates the last; the last includes the first. No lesson is isolated, treated once and then forgotten; but each lesson, though independent in its own particular treatment, is a development of the lesson which precedes and an introduction to that which follows. Indeed, the series resembles a fabric, which, while it is a unit in itself, is composed of individual threads.

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